AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

Mediascene

ISSUE 26 · $1.50

EXCLUSIVE THIS ISSUE:

THE STAR WARS THAT NEVER WAS

MARVEL'S PRIME-TIME HEROES

SPIDER-MAN

SCIENCE FICTION

FILM PREVIEW

THE ART OF

STAR WARS

CHRISTOPHER REEVE AS

SUPERMAN

PHILIPPE DRUILLET'S COSMIC HERO

LONE SLOANE

ON SCREEN

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A SUPERGRAPHICS PUBLICATION

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MEDIASCENE

This issue is an exception to the rule.

The rule: don't say the same thing twice.

Under ordinary circumstances, our coverage of any particular subject is strictly on a one-time only basis. But in the case of **Star Wars**, we feel the exception is justified.

We were the first magazine in the country to break the **Star Wars'** story with an armful of art, articles and photos. A lot has happened since then. The film's success continues to grow like a runaway avalanche, and shows every sign of being the motion picture industry's top grossing product of all time.

Every magazine from **Reader's Digest** to the sci-fi fan entries has jumped on the bandwagon—and it would seem that *everything* that can be said about the film has been said.

Don't you believe it.

A few weeks ago, Charles Lippincott, vice president of the Star Wars Corporation, invited us to his offices at Twentieth Century-Fox. During the course of the conversation, we had the priviledge of going through all the production sketches, concepts, poster renderings and finished art (now housed in a huge locked vault). As might be guessed, the day was full of surprises.

Much of the early graphic work developed themes and ideas which were discarded or adapted as the production progressed—some were completely outrageous, others charming, but, in view of the finished product, totally fascinating. We felt that the ontogeny **Star Wars** went through over the past five years would be of prime interest to our readership, and set about carefully researching and compiling data on George Lucas and the early versions of the film.

The results of those efforts are summed up on this issue's cover illustration, a previously unpublished painting by Ralph McQuarrie, an outstanding artist whose work set the high standards of design upon which the film was based. **Star Wars** followers will note a number of differences between the characters depicted on our cover and those in the motion picture. Chewbacca's ears notwithstanding, the most startling revelation regarding this piece of art is that *Luke Skywalker is a girl!*

This was only one of the remarkable directions taken during the development of the storyline. Still others are explored in our lead feature, *The Star Wars That Never Was*—which includes a sampling of the most interesting and divergent concept sketches, also published here for the first time.

More **Star Wars** art is on tap in a special pictorial layout featuring a collection of paintings, roughs, architectural designs and blueprints which were produced before, during and after the actual shooting of the film. According to Lippincott, almost all of the art relating to the movie will eventually be published in one form or another—and has authorized exclusive use of the material published in this issue of **MEDIASCENE.**

Several months ago, Jim Trelor of the **Detroit News** called to interview us regarding the **Star Wars** phenomenon and our early (Dec 1976) coverage of the film. Though little actual paid promotion and advertising had been seen in the area, he related, the film was playing to sell-out crowds. In attempting to discover the source of their knowledge about the movie, he found numerous individuals in the waiting line with our **Star Wars** issue tucked under their arms. One of his questions to us was simply, "Where is it all going?"

A partial answer to that query will be found in our current feature on the merchandising of **Star Wars,** a brief glimpse of the games, goodies and gimmicks to come. Regrettably, material on the upcoming Kenner toys and electronic games could not be released for publication, and will not be ready in time for the Christmas season ahead. But, take it from us, there's a couple of nifty items due that even the most critical and discerning among us will find wild and wonderous.

For better or worse, the color-clad crusaders of the comics have begun their assault on the American entertainment scene. The last hold-outs, television and the movies, have finally joined the pack—in a big way. The current TV season will feature at least a half dozen heroes and heroines spawned by the comics and newspaper strips. If it all sounds like a trend, it could very well grow into one, especially if producers apply the right amount of restraint, develop an eye for action-adventure material, keep their tongues loosly in their cheeks, and give their projects reasonably decent production values. As we see it, audiences will probably tolerate tight, fast-moving melodramas with adequate storylines or abundent and imaginative special effects films.

A preview of what's ahead for the cloaked and cowled muscleman clan will be found in our two-part feature on *The Prime Time Heroes*. Spider-man gets our full attention, as the leader of the TV super guys, and is followed close behind by the Hulk and a host of other two-fisted crime-crushers. (We still haven't discovered how Hollywood will handle the Human Torch—but we'll let you know when we do.)

The producers of the new **Superman** movie know that the Man of Steel can do just about anything—anything, that is, but keep the lid on the film's budget. From all reports, no effort is being spared to deliver the most spectacle and best possible special effects. Those in charge are apparently going all the way, budget be damned.

The cover of our second section is an exclusive photo of Christopher Reeve in costume atop the towers of Metropolis. Reeve cuts a mean figure as the Man of Steel, but how does he feel about the part? A revealing personality profile on this super star in the making answers that question, and traces the actor's career from his early influences to the present.

More heroes on screen. Remember the character of Lone Sloane, previewed a few issues back in *The Space Voyages of Philippe Druillet?* The star-crossed space wanderer created by one of France's foremost artists has been slated for a feature-length epic titled **Vallaor.** If you suspect that Druillet's awesome imagery and bizarre worldscapes can't be translated into cinematic terms, you'll discover a perfect solution detailed within these pages.

The coming months will be blossoming with science fiction entertainments. A capsule preview of these productions will be found less than a light year away in this issue's *UFO's and Other Encounters.* One of the most promising (and most secretive) is **Close Encounter of the Third Kind,** and our coverage of it continues this month with an artist's conception of the alien ship as it lands on earth.

Our SF spectacular is neatly wrapped up with a dazzling color center-spread poster by Tom Jung, tying together all the elements of the **Star Wars** mythos. An appreciative tip of the space helmet to Charles Lippincott, Carol Wikarska and the **Star Wars** crew for their hospitality and many considerations.

We regreted to hear West Coast writer Jim Harmon report that Ron Haydock was involved in a fatal highway accident near Watsonville, California on August 12. We had a passing friendship with Ron who will be best remembered for his editorial work on **Fantastic Monsters, Monsters of the Movies** and other film magazines. He also worked with Ray Steckler as a writer on a number of low-budget horror thrillers, and played the lead in **Rat Fink** (which has been described as a Batman satire ahead of its time). He was 37.

Next issue, **MEDIASCENE** conjures up a wave of media miracles in a special *Magic and Mystery* number, a phantasmagoria of words and images guaranteed to fascinate and delight. Our crystal will visualize the wild wizardry from the upcoming animated epic **Metamorphasis;** reveal how Walter (Maxwell Grant) Gibson created his famous magician/hero, Norgil; penetrate the secrets of Hollywood's sinister Magic Castle; materialize the barbaric heroes and villains from three new sword & sorcery films, **Conan, Sagen** and **Thongor;** teach you a hatful of diabolic tricks; and a host of other wonders. Don't miss what looks like one of our most exciting and imaginative issues ever.

That's the wrap-up for this issue. Read. Enjoy. Til next time, stay well. ●

STERANKO

MEDIASCENE BACK ISSUES FOR SALE!

No. 1 — Power packed premiere issue on DOC SAVAGE, illustrated versions of Doc by Mike Ploog, Gene Colan, Don Adkins, Marie Severin and Steranko. Big Doc Savage article spotlights the Man of Bronze. News and reviews, capped off by pulp and comic reproductions. Full-page Shadow presentation piece by Steranko.

No. 2 — Special CAPTAIN MARVEL issue, featuring the story behind Beck's reunion with the Big Red Cheese, illustrated with photos of artists and writers from the 40's and the 70's. Beck's Rip Van Marvel appears, along with articles on the Spider pulps, Krupp underground comix and an offbeat and surprising centerspread by Steranko.

No. 3 — Haunting HORROR COMICS issue, from EC to the Marvel black and whites to the undergrounds, all discussed and dissected in a definitive article, illustrated with dozens of vintage horror comic covers. "Frogs," the wordless, innovative graphic story by Steranko, appears in the centerspread. Pictorial feature on Horror Pulps.

No. 4 — DRUGS AND THE COMICS is the theme of this special issue that examines the role of comics and drug usage. The controversial 8-page anti-drug story "The Block," by Steranko highlights this issue, along with the story behind its creation. Plus more news, articles, features, and behind-the-scenes editorial by Steranko.

No. 5 — Special SWORD AND SORCERY issue. Giant double issue featuring news, articles and art. Never before published illustrations by Maroto, de la Fuentes, Smith, Kubert, Kirby, Steranko and others. Definitive articles on Conan and Howard, The Evolution of S&S and Barbarians in the Comics, and more on the heroic fantasy field.

No. 6 — Big BURROUGHS issue, full of action-packed facts and graphics. An article on Burroughs of the Pulps is featured along with giant centerspread poster-map of Barsoom. John Carter's long and fantastic career is recapped with rare pulp illustrations. Comic scene, paperback reviews, films, records and media fill out the package.

No. 7 — Colorful CRIME AND VIOLENCE issue, from Public Enemy to Magnum Force, featuring Steranko cover and centerspread paintings. Interview with Executioner author Don Pendleton, writing for crime thrillers by Max Collins and Clint Eastwood profile. Expanded news in Sci-fi and media to go with title change to Mediascene.

No. 8 — Pixillatin' PIN-UP issue, packed with a special graphic history of pin-up art from comics to calendars to cinema. A Steranko tribute to Marilyn Monroe graces the centerspread, along with pin-ups from the past. Larger comics, Sci-Fi and media news are heavily illustrated with exciting graphics in a new, redesigned format.

No. 9 — Amazing All-HERO issue, featuring a photo-packed layout on the filming of Doc Savage, interview with Zardoz director John Boorman, full-page map of Tarzan's Africa, Steranko centerspread of his barbarian hero, Talon. Comic, film, TV and paperback news about Conan, Flash Gordon, others fill out this heroic issue.

No. 10 — SCIENCE FICTION Spectacular illustrated by Williamson, Wood, Hinge, Steranko, more. Giant double-issue packed with art and graphics, fantastic 6-Million Dollar Man centerspread in color, EC's SF comics revisited, Planet of the Apes, SF on TV, The Great SF Illustrators, Incredible Pulps, comics, films. A galactic blockbuster!

No. 11 Bold ADVENTURE issue features Hollywood's disaster films, The Return of The Pulp Heroes (Shadow, Savage, Spider), Pictorial Profile on Charles Bronson, Planet Pulps, Behind the Scenes at the National Lampoon. New, large 32-page format, expanded news sections, more vibrant color with super-sized Sword and Sorcery centerspread.

No. 12 — Big FILM issue, Special Preview of Godfather II, Roger Moore in Gold, others; Pictorial of James Bond in Man With the Golden Gun; The Mistress of Mystery, Agatha Christie and her film Murder On The Orient Express; new movie bio of Lenny Bruce; The Gangland in Film and Fiction; colorful centerspread poster; art covers; film.

No. 13 — All ACTION issue, packed with photo coverage of The Great Waldo Pepper, Phantom of the Paradise, and The Legend of Billy Jack. Special feature on The Return of Sherlock Holmes with bonus centerspread poster in color. Photo focus on ten new flicks, plus comic news, paperbacks, more media news. SF, fantasy, adventure!

No. 14 — Powerful ALL-PULP issue, featuring the most fantastic heroes in fiction. The Secrets Behind The Shadow written by his creator, Walter Gibson; Spectacular color-filled centerspread introducing the Doc Savage and Shadow fan clubs; in-depth feature on the Origins of Pulp Heroes. Preview of Tommy, Eiger Sanction, more.

No. 15—Double-sized COMICS issue. Vaughn Bode's startling self-portrait in words and pictures, his last creative work; a penetrating look at Barry Smith, illustrated with a giant color centerspread; special feature on Jack Kirby's return to Marvel with exclusive Bi-centennial pin-up of Cap America; The Art of Neal Adams with a full-page Tarzan.

No. 16—Special ARTISTS issue. The full story behind the Gil Kane, Richard Corben graphic novels; Master of the Macabre, Berni Wrightson, reveals his influences and aspirations in a candid interview; Final Tribute to Vaughn Bode with an unpublished portrait by Vincent Bode; photo feature on Royal Flash; expanded coverage on comics, movies.

No. 17 — Dynamite ART issue, featuring The Killer Skies, a look at the flying knights of WW1 in comics, pulps and films, with a color Steranko centerspread; Edgar Rice Burrougha centennial portfolio by Frank Frazetta; the Case Against Superman by Jerry Siegel; preview of Logan's Run; comics, films, more.

No. 18 — Panoramic PULP issue spotlighting The 50 Rarest Pulps with cover reproductions; How I Paint The Shadow by Steranko illustrated with previously unpublished art; Behind The Mask, origins of the great Pulp Heroes; The Shadow of the Comics; introducing Chandler, an exciting, new visual novel; more.

No. 19—The SCREEN AVENGERS take over with an exciting fact and feto filled 14-page feature on the heroes and villains of the Saturday afternoon serials including The Spider, Flash Gordon, The Shadow, Captain America, The Phantom, Ace Drummond, scores of others. Comics, Dick Tracy centerspread.

No. 20—SWORD AND SORCERY SPECTACULAR with a Neal Adams color cover. S & S in the Cinema; I Created Conan by Robert E. Howard; Jack Katz' First Kingdom with illustrated map; Wood's Wizard King; Tolkein, the Magician of Middle Earth; full-color centerspread by Steranko. Comics, Media news!

No. 21—A FILM ANIMATION SPECIAL featuring the history of the cartoon from McCay and Disney to the present. Bob Clampett's John Carter of Mars; Rocky, Bullwinkle and friends, Profiles on the Eight Greatest Animators. Chuck Jones cover, Holiday salute to Warner Bros. funny animal actors. More!

No. 22 — Sensational STAR WARS spectacular, packed with never before seen production paintings, storyboard art and a color poster centerspread. Inside Marvel's Star Wars comic; Superman of the Cinema; King Kong poster art; Ralph Bakshi's Wizards, sci-fi film preview; comics, films and media news

No. 23 — The SUPER WOMEN, from Charlie's Angels to Wonder Woman. An exclusive interview with Marvel's martial artists Moench and Gulacy; Philippe Druillet color centerspread; the future of the Batman; collecting original art, why and how; the Kubert School revisited, comics, media and more.

No. 24 — Far-out FANTASY, with more sword and sorcery in the cinema and the new Sinbad film. An authentic interview with Conan; a fact and photo Star Wars update; The Silver Surfer inspired Metal Messiah; Alcala's new S&S hero, Voltar, preview centerspread; an eye-popping Red Sonja photo feature

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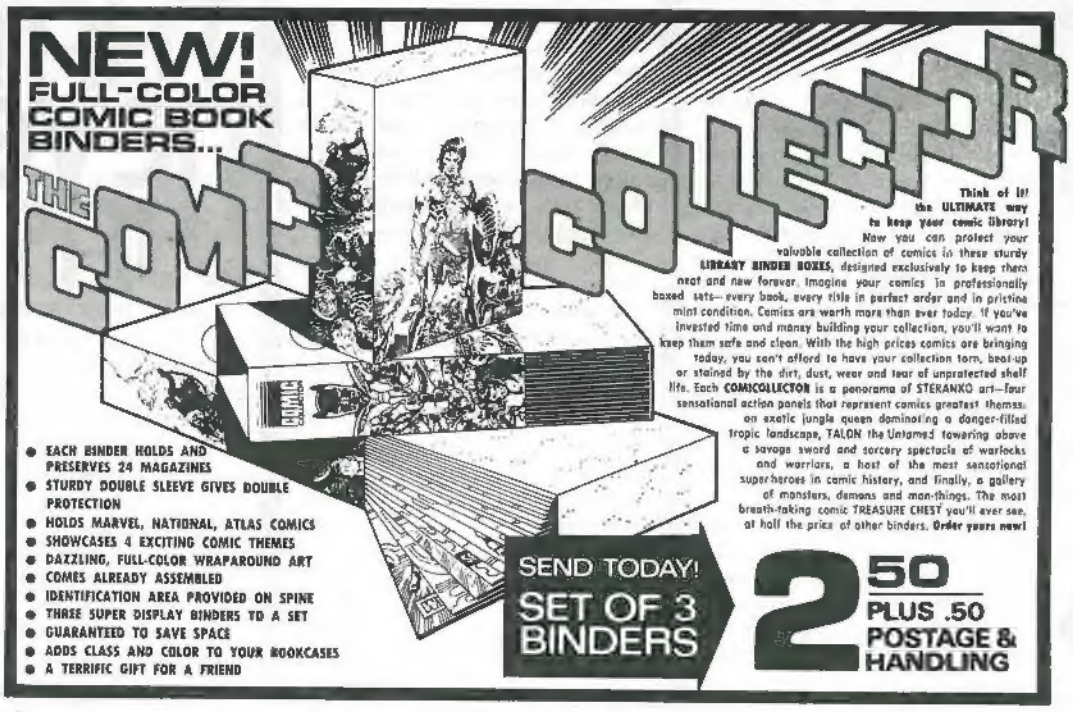
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THE STAR WARS THAT NEVER WAS

Luke Skywalker as a young girl; an army of Wookies atop strange, ostrich-like creatures; Han Solo as a middle-aged veteran space pirate—these images and situations comprise just a part of what can only be called the lost **Star Wars.**

As a film which was in the planning stages for several years, it is not surprising that **Star Wars** went through several script revisions. However, in the case of George Lucas' space extravaganza, the script went through three complete rewritings and one minor touch up (shuffling the figures around, one comes up with five separate scripts for this fantasy-adventure film). Each progressive script drew from the previous works to come up with precisely the right amount of action and adventure necessary to catapult a film of this nature into the realm of pure imagination.

Now that the final filmed version is so well known, looking back at the early working scripts becomes a fascinating and surprising encounter into the creative processes which produced what may become the top box office film of all time.

In the first script the situation of rebellion inside the galactic empire was realized to its full potential. The story centered around the rescuing of an abducted princess, in many ways reminescent of a classic Japanese fantasy-adventure film. One of the more fascinating aspects of this early script is the fact that the Wookies functioned as the "bad guys." There was *no* Death Star, Darth Vader had *not* been created to fill a villainous void, and the force *wasn't* with anybody. Rather, an epic land battle was to be fought to determine the final outcome between the heroes and the nasty Wookies.

It was at this point that an army of Wookies riding weird, ostrich-like animals, *ala* Flash Gordon, were going to war on the plain of some alien planet. The concept was awesome. The images would have been magnificent. There was only one slight problem. George Lucas realized that the sequence could never be filmed.

For one thing, it became apparent that the cost for creating a finale with hordes of giant furry creatures sitting on another host of feathered creatures was astronomical. Compounded with the pure logistics of setting up the sequence on location, the situation becomes even more unfeasible. Whatever excitement might have been generated from this finale was outweighed by the staggering problems which would have occured during filming.

It was at this time that the hard-working writer, George Lucas, decided to try a different approach. In this version, the character of Luke Skywalker was changed from hero to heroine. The efforts of rescue would involve this teen-age princess and her attempts to free her captured brother. To aid her in this endeavor, she would commission a veteran soldier-of-fortune, Han Solo, to accompany her.

This sort of **True Grit** in outer space was again substituted and replaced with a script that would be more easily palatable for an audience hungry for escapism. Artist Ralph McQuarrie quickly worked up a pre-production painting that featured all the major characters in a dynamic action pose. This painting (which serves as the cover of this issue of **MEDIASCENE**) shows one of the various stages of development which the characters went through before the script reached its final stages.

The next scripts brought together elements of the first two in a way that gave shape to the idea which formed the core of the final **Star Wars** screenplay. It was in these scripts that Darth Vader was created. The fourth script was extremely close to the final version used for Lucas's film. All that was required was to change a few minor situations.

By this time the army of rampaging furry warriors had been reduced to *one lone wookie*. A complete reversal in personality was also instituted: instead of functioning as a villain, this solitary Wookie served as the loyal side-kick of Han Solo. Luke Skywalker became a boy again and the kidnap victim was a beautiful, fairy-tale Princess. It was with this plot and colorful cast, which included the sagacious Obi-wan Kenobi, that Lucas set off for Europe and Africa to film his science fantasy masterpiece.

And film he did. For several weeks, Lucas and his crew scrambled through the sands of the Tunisian desert, creating an alien landscape with the barest of props and equipment. In this period, several sequences were filmed which do *not* appear in the final film. The scenes are with Luke's pal, Biggs, a member of the rebel para-military organization. Biggs meets Luke on Tatooine and they talk about old times. The sequence was eliminated for reasons that are not exactly crystal clear. Filmmaking is an art, and Lucas went over every aspect of his film to make sure that everything was plished to perfection before giving it final sanction. The Biggs scene was not completely *necessary* to the development of Luke's character, and somehow held the pace of the film back. Biggs was also to meet Luke once again in the hanger before the climactic battle. They were to renew old friendships and wish each other good luck on their dangerous mission. This scene was also eliminated due to the inconsistancies it would create.

Another sequence which was removed featured Jabba the Hut. This action scene was sacrificed in order to keep the film moving along at the director's chosen pace. This explains some of the controversy between the comic book version, the novelization of the screenplay and the actual film. **Star Wars'** fans have created all sorts of rumors concerning the missing sequences.

Speculation as to the sequel to Star Wars has reached truly epidemic proportions

This takes us up to the actual filming of **Star Wars.** What was lost in post-production, besides the scenes mentioned above, is another story.

Lucas, Gary Kurtz, and those responsible for the principle photography of the film, were receiving unfavorable reports from Twentieth Century-Fox's Market Analyst. He kept suggesting that the title be changed, and that the public was not going to respond to a science fiction film. The publicity of the film was held up for these and other even more obtuse reasons. In any event, very little pre-release material surfaced in regard to the picture. Several text

posters were commissioned. One on mylar with bright, bold letters proclaimed, "**Star Wars**—Coming to Your Galaxy This Summer."

This basic poster was accompanied by a fantastic teaser trailer which was shown in theatres and college campuses around the country. By mid-May a real one-sheet poster was still not on the schedule. Lucas had expressed interest in getting top-name artists like Berkey, Frazetta and Jeff Jones to draw the poster. Both Berkey and Jones submitted samples of their ideas to the **Star Wars** offices. In the meantime, other artists were also contacted to submit ideas. It was a period of tremendous uncertainty. Finally another text poster was designed in order to allow theatres to display something in regard to the exhibition of the film.

While all of this was happening, Twentieth Century-Fox went out on their own and hired Tom Jung to do the "final" poster for **Star Wars**. The rough "concepts" looked great and elicited a wholehearted approval. Yet when the poster was completed, Fox immediately hired the brothers Hildebrandt to paint another version based on the Jung piece. Their product eventually surfaced as an art poster.

As far as Lucas was concerned, no one artist had captured the essence of **Star Wars** in poster form. The Jung piece was being accepted as the standard, but Lucas continued looking for something else. He wanted something that approximated the swashbuckling movie posters of the 1930's. He thought he found that quality in the work of West Coast artist Charlie White. And so, yet *another* artist was commissioned to do a **Star Wars** poster. This result will be seen in a limited edition print to be released later this year. It has Luke and the Princess swinging through the Death Star with other main characters positioned around the edges. The entire feel of the Charlie White piece is pure vintage Hollywood. Even the edges are printed to look like old brittle paper.

So much for the past and present. The speculation as to the sequel(s) to **Star Wars** has reached truly epidemic proportions. The future of **Star Wars'** progeny is completely unkown at this time. Alan Dean Foster's follow-up novel is still being written, but it is not necessarily going to be used as source material or as a script for **Star Wars II** (or whatever the title will be).

Plans are underway for a series of novels which feature the characters populating the original **Star Wars** novel and film. For now, it is anyone's guess as to the direction Lucas, Kurtz and their crew will go. In any event, the next **Star Wars** movie will not be considered in any major way until the first film is out of release. This might mean that fans will have to wait until 1979 for more adventures of Luke and company.

Regardless of these decisions (or lack of them), reiterated almost continously by Charles Lippincott (the film's publicist and business manager), fans are still proclaiming "facts" such as: Darth Vader will be killed off in **Star Wars II**; the sequel has already been filmed; and a host of other specious storylines for the next chapter in the ongoing saga of **Star Wars**.

It is enough to make Lippincott sit back and wonder, "Nobody ever thought, in their wildest imaginations, that we would take off like this. If anyone says that they knew all along that **Star Wars** was going to be the huge success it is, they are kidding themselves".

Plans are underway for a series of novels based on the original Star Wars film

The plans that *are* being developed at this time revolve around the **Star Wars** company's ability to meet the demand placed upon it by the growing number of fans and fanatics. For one thing, Marvel is continuing with the comic book series after its initial adaptation of the Lucas screenplay. The new directions proposed by the comic are not Lucas', but should somewhat satisfy those jaded fans who must have more and different material on **Star Wars**. Much of this material will be drawn from the early discarded scripts, rewritten of course, to comply with the final version. This, combined with the program of marketable items outlined elsewhere in this issue forms a comprehensive package of the current **Star Wars** material on the market.

If **Star Wars** maintains its projected schedule, it will become the largest grossing film *ever* in America by Labor Day, and one of the most exploited. The mountains of material which went into the production of the film serve as a library of fantastic speculation. The most underrated elements of this massive pile of source material are the pre-production sketches of people like Ralph McQuarrie, Ron Cobb and numerous others who attempted to visualize the unknown. This background material will be the backbone of **Star Wars'** marketing future. It is almost a cultural anthropologist's dream.

The final impact of **Star Wars** can not be determined yet. It is only through the continued efforts of people concerned enough to keep the spirit of this initial movie alive that the momentum will continue.

A fascinating aside to all this success comes in the form of piracy. The concept of a lost **Star Wars** is no where better evidenced than in the flagrant piracy and illegal duplication of the film itself. The fact remains that **Star Wars** might not only be the most successful movie of all times, but also the most pirated. In Los Angeles, at this time, the underground markets of videotape duplicators are marketing prints of **Star Wars** for prices that range from $450 to a mere $150. The quality and integrity of the source is in direct proportion to the quality and integrity of the video tape reproduction of the film. It is a problem that cannot be easily solved.

America has reached to the point in which possession outweighs protocol. There is a movement afoot (not only in relation to **Star Wars**) to own items relating to current films and usually not available to the general public. Ken Films is even selling a cut-down super-8 version of **Star Wars**. But this is not enough for a growing number of fans.

The point is that the American audience has gone **Star Wars** crazy. Their apparent insanity can only destroy the mystique surrounding the film. If it is true that **Star Wars**, like **2001**, is a theatrical film event, then the proliferation of TV screen size videotape reproduction systems totally undermines the scope and original intent of the film. It is in this strange metaphoric manner that **Star Wars** becomes lost. Perhaps in a more profound way.

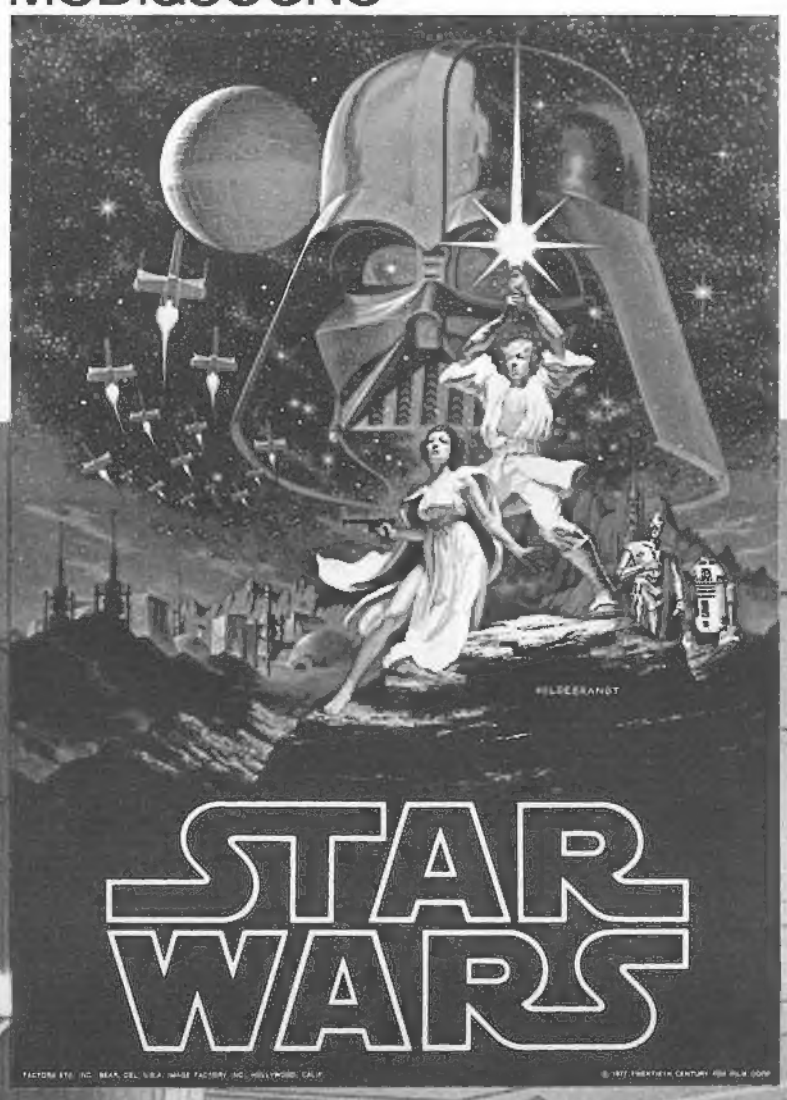
The progress of **Star Wars** will be chronicled from a variety of sources. The objectivity of these efforts may flounder in rhetoric and editorial excesses. It is probably best that the film be remembered through its images, artistic and photographic. These brief glimpses of what was and what could have been in regard to **Star Wars** are intended to give a greater recognition to the artists and technicians that helped give birth to a remarkable film.

The Force is with *them*. The rest of us are just spectators.●

Carl Macek

FORCE YOURSELF!

Putting a man on the moon wasn't enough! It took **Star Wars** to make the world race for space! SUPERGRAPHICS is proud to present this selection of **Star Wars** books and posters, representing the first and finest photos and art available from the spectacular science fantasy space epic. More will be ready in the months to come, and these are the best of the items currently on the market.



If any single piece of art truly captures the spirit and adventure of **Star Wars,** it's this fantastic full-color poster by the brothers Hildebrandt. Symbolic, heroic, realistic and colorful, this **Star Wars Poster** is a brilliantly executed rendering of Luke Skywalker and Princess Leia defying the star-smashing power of Darth Vader. This poster is being sold for $5.00 and more in many stores, but you can get yours now for only $2.00 plus .50 postage.

SIX EXCITING NEW PRODUCTS FROM THE SPACE SPECTACLE OF THE 70's

The 1978 Star Wars Calendar is a showcase of full-color photos from the senses-shattering space adventure. Here are Princess Leia, Luke Skywalker, Han Solo, Chewbacca and an entire menagerie of Jawas, Banthas and Sandpeople. There's even a full-color poster size centerspread of See-Threepio and Artoo Detoo, and the calendar itself, which proclaims "May the Force be with you—all through the year." Each **1978 Star Wars Calendar** is 12" x13" in size, and opens to a total height of 24 inches, every month. The cover is full-color with a dash of silver for elegance. $4.95 plus .55 postage.

The Star Wars Portfolio is the definitive collection of full-color production paintings by artist/designer Ralph McQuarrie. This is an amazing selection of 21 color plates displaying McQuarrie's powerful designs and renderings, most of which were used by George Lucas in preparation for his spectacular film. Aerial battles, The Death Star and imaginative machinery are all intricately painted, and often present fresh new points of view in tight, dynamic compositions. There are even a few scenes and characters *which did not show up in the film*, but are too good to be left out. **The Star Wars Portfolio** reproduces these magnificent pieces of art suitable for framing, approximately 7"x15" each in a quality folder package—a gallery of behind-the-scenes graphics from the sci-fi film of the decade for just $7.95 plus .55 postage.

The Star Wars Sketchbook showcases the work of Joe Johnston, one of the technical artist/designers from the movie. His drawings combine futuristic concepts with practical technological insight, and occassionally flash with unexpected humor. This 96-page volume of Johnston's dazzling art not only shows **Star Wars'** early development, but also captures the vitality and excitment that eventually found its way to the screen. A stunning exhibition of art designed for the stars—only $4.95 plus .55 postage and handling.

Want to build an R2-D2 droid? Or maybe a full-size Millenium Falcon space freighter? Then you'll need a set of **Star Wars Blueprints,** twelve authentic seperate designs that tell everything there is to know about the technical aspects of **Star Wars'** marvelous machinery. The **Blueprints** package is 7½"x9" in size, and each print unfolds to 30½", packed with diagrams and specifications. Priced at $6.95 plus .55 postage, **The Star Wars Blueprints** will be ready in November. You really can't blast off without them!

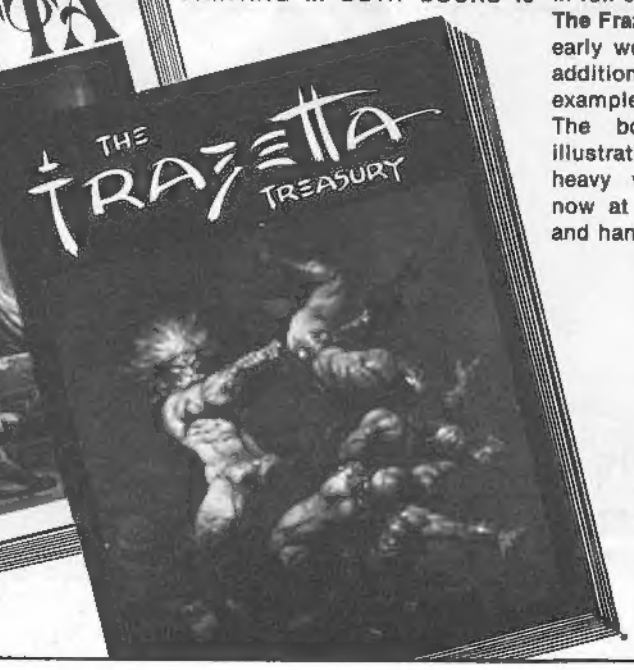
The Newspaper of Science Fiction and Fantasy is a brand-new tabloid publication which has devoted its entire first issue to just one subject—**Star Wars.** This special edition features 24-pages of facts, photos and behind the scenes action. The spaceships, robots and creatures are exhaustively examined, with rare pictures and unknown facts to stimulate the imagination. There is even a full-color **Star Wars** centerspread featuring Luke, Obi-Wan, Han and Chewbacca, all for $1.00 plus .50 postage.

CORBEN, HOGARTH, FRAZETTA...

It's a professional fantasy magazine that takes you on an odyssey into the worlds of heroic fiction and the fantastic. **Ariel 1** features a 16-page installment of Richard Corben's *Den* in full-color, followed by the first part of a revealing, informative interview with Frank Frazetta, liberally illustrated. Hogarth's Tarzan is explored in a retrospective interview, with many illustrations. Essays on Batman and Conan are also included, along with features on the science fiction pulps, Corben's *Bloodstar*, and original fiction in 96 pages with full-color covers for $5.95 plus .55 postage. **Ariel 2** features a Frank Frazetta cover painting and *color throughout the entire book*. The Frazetta interview is concluded, with page after page of fantasy artwork. There are also 14 more pages of Corben's *Den*, along with illustrated fiction from Harlan Ellison, Ursula LeGuin, Ray Bradbury, Michael Moorcock and others. Major paintings and drawings by Frazetta, Jeff Jones, Corben and Bruce Jones illuminate this issue, which is printed on heavy, slick paper for top quality reproduction. $6.95 plus .55 postage.

IN THE ULTIMATE NEW FANTASY MAGAZINE!

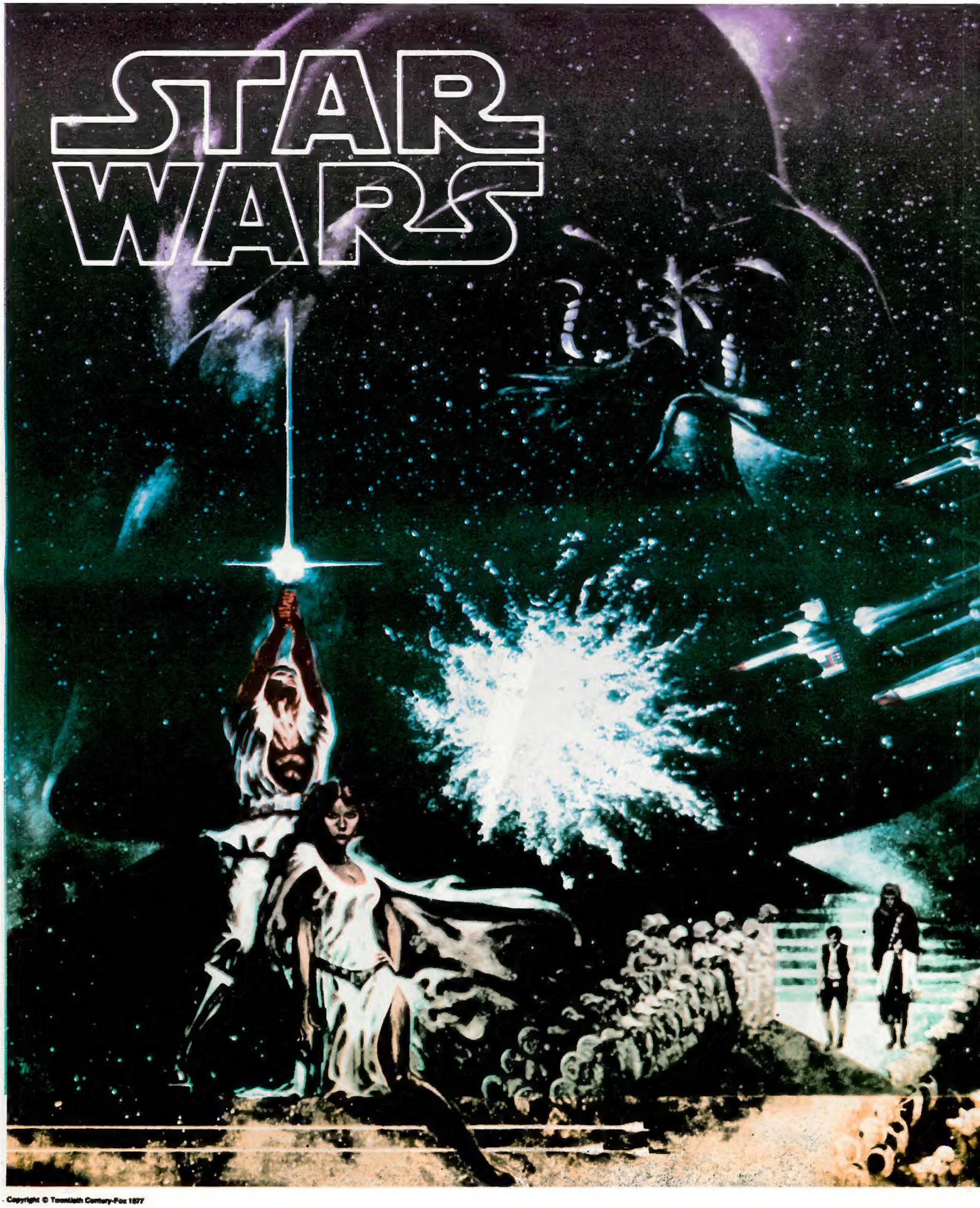
NEW!



AVAILABLE NOW IN THREE FANTASTIC VOLUMES

Collectors have demanded more — *and we've got it!!* Here is the second big book of Frank Frazetta art — **a completely NEW volume** — packed with rare and long out-of-print paintings that range from fantasy, horror and science fiction to the savage, steel-thewed heroes of Robert E. Howard and Edgar Rice Burroughs. Volume Two matches the first Frazetta book in size and content, 9" x 11" with 96 pages printed on the highest quality enamel stock. Here is the greatest collection of Frazetta paintings yet offered, *all reproduced with more exciting detail and dimension than ever before.* A must for Frazetta fans at $7.95 plus .55 postage. Volume One of **The Fantastic Art of Frank Frazetta** is also available, and showcases dozens of the artist's most spectacular works — CONAN, BRAK, JOHN CARTER and other immortal heroes created from the pages of the world's most explosive heroic adventure novels. Volume One is $6.95 plus .55 postage. Collecting examples of this art individually would cost over $100 per book, and is available here at a fraction of that cost. *EVERY PAINTING in BOTH BOOKS is reproduced in blazing FULL-COLOR,* and many have been revised and repainted by Frazetta since their original publication, making them entirely new works of art. You haven't seen the real beauty, color and vitality of the artist's paintings until you've seen both volumes of **The Fantastic Art of Frank Frazetta.** Collectors and fans will find **The Frazetta Treasury** an invaluable addition to their shelves. Beneath its full-color covers, lies a wealth of excitement — in a volume which is really THREE BOOKS IN ONE! The first section delivers an incisive, revealing interview during which Frazetta discusses his painting techniques, his approach to fantasy art, his personal life and his professional aspirations. The second part runs a comprehensive checklist of Frazetta's published work, an expansive reference that covers **everything** from comics and paperback covers to record jackets and movie posters. The third division contains a portfolio of Frazetta art, rare and previously unpublished drawings and paintings, including the legendary "stolen" CONAN painting, published here in full color. As a special bonus, **The Frazetta Treasury** reprints an early western adventure story in addition to other full page examples of Frazetta comic art. The book contains over 60 illustrations and is printed on heavy vellum stock. Available now at $6.00 plus .50 postage and handling.

THREE GREAT COLLECTOR'S EDITIONS BY THE ARTIST WHO GAVE YOU CONAN!



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THE ART OF STAR WARS

Movie art, from production design to poster illustration, has become a basic part of the making and selling of contemporary films. It may range from Saul Bass' simple imagery for Man With the Golden Arm to John Berkey's King Kong.

Because of its size and scope, no *single* artist could have possible been responsible for the outstanding creative design and conceptual approaches seen in George Lucas' **Star Wars**. Consequently, a handful of the country's top artists were given specific assignments.

One of the most important artists to contribute to **Star Wars'** success is Ralph McQuarrie, who first gave visual life to the film. With an impressive series of full-color paintings, McQuarrie captured the look, feel and overall design that Lucas would incorporate when translating the story to celluloid.

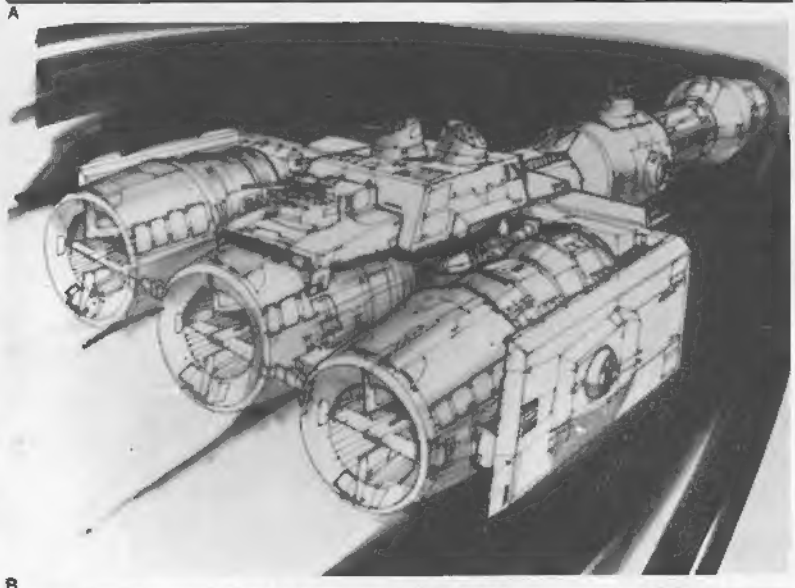
Industrial designer Joe Johnston was hired to define the rockets, droids, landrovers, architecture and artifacts which served as background for the space epic.

Ron Cobb offered a memorable selection of aliens and outworlders for the cantina sequence. Every scene was storyboarded by Alex Tavoularis, working closely with Lucas, to maximize visual impact and structure the actual shooting of **Star Wars.**

After filming, the movie poster art by Tom Jung was designed to showcase the adventurous, heroic spirit of the film. Additional poster concepts were commissioned by the Hildebrandt Brothers, Jeff Jones, John Berkey, Charles White and others.

The illustrations on these pages show just a portion of the multiplicity of art that has contributed to the making and promotion of **Star Wars**, perhaps the most successful film in Hollywood history.

A



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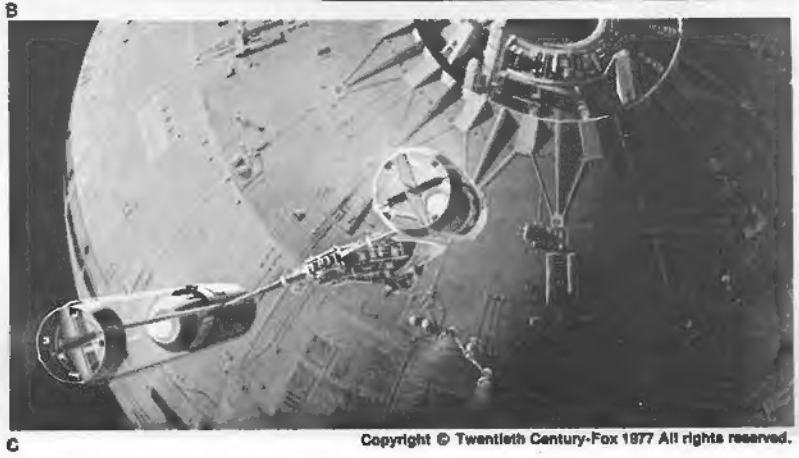

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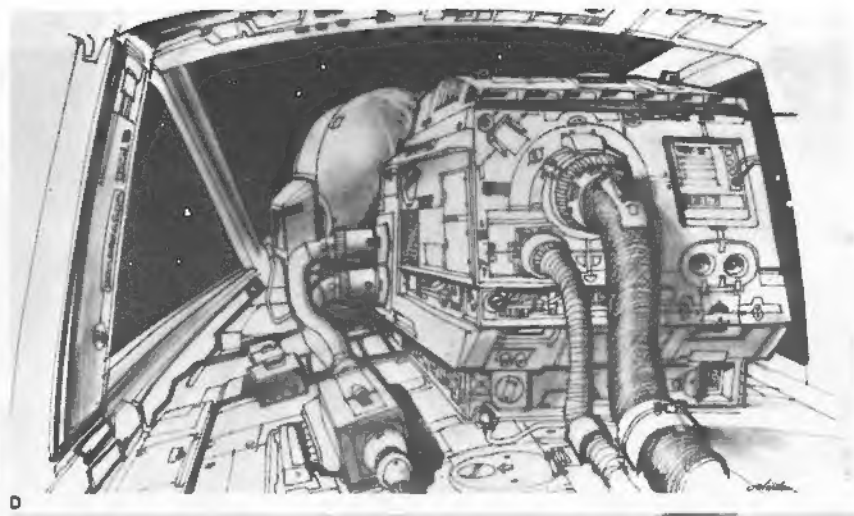

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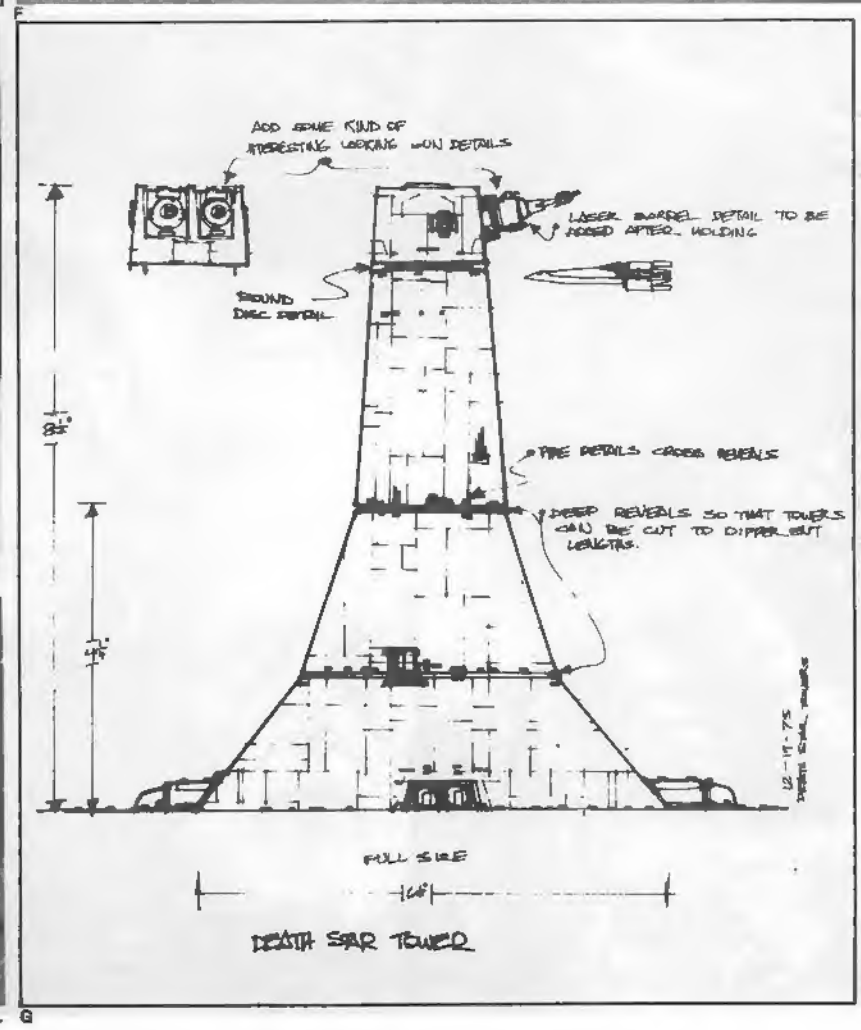
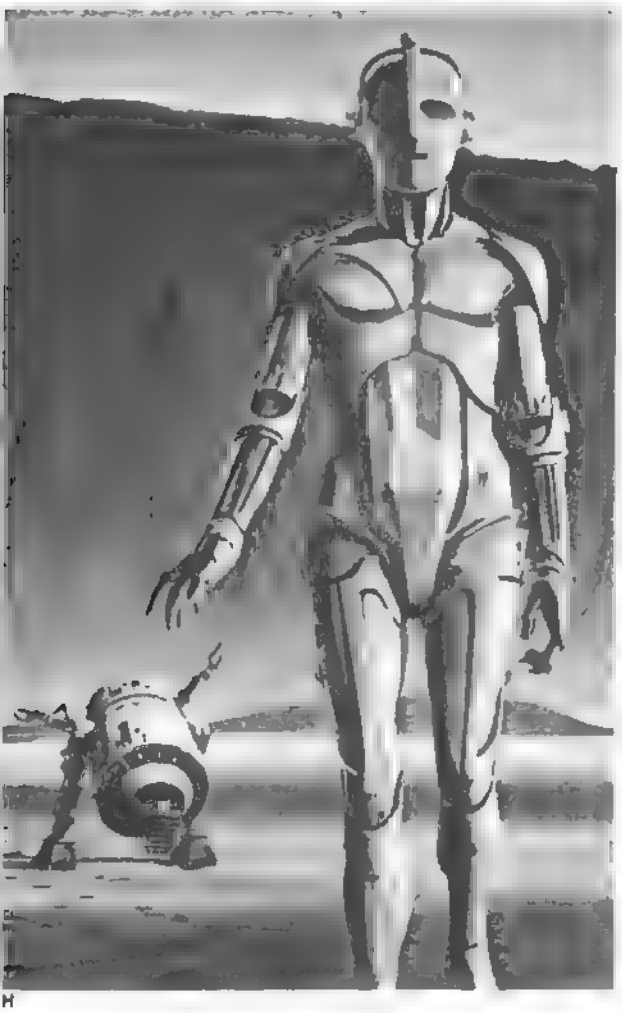

ADD SOME KIND OF INTERESTING LOOKING GUN DETAILS
LASER BARREL DETAIL TO BE ADDED AFTER MOLDING
ROUND DISC DETAIL
FIRE DETAILS CROSS REVERTS
DEEP REVERTS SO THAT TOWERS CAN BE CUT TO DIFFERENT LENGTHS.
FULL SIZE
DEATH STAR TOWER

G

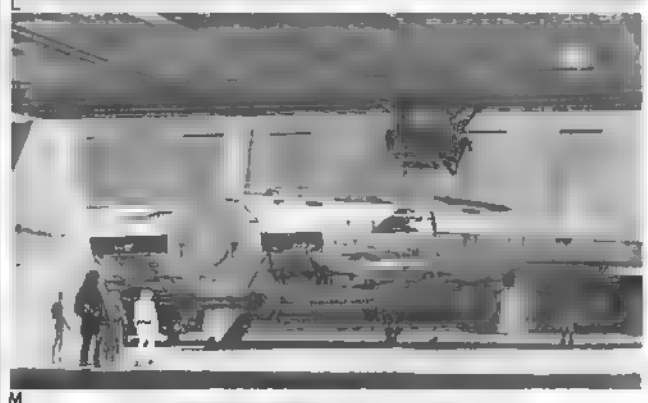
E



H

ILLUSTRATIONS: A) Jeff Jones' poster concept B) rebel blockade runner design by Joe Johnston C) McQuarrie painting of Y-fighters attacking the Death Star D)E) Joe Johnston design sketches for an advanced computer set-up and aeriel combat with TIE and X-wing fighters F) Early painting concept of the Tusken Raiders and their Banths on a sortie F) Early painting concept of the Tusken Raiders and their Banths on a sortie G) Johnston design to show actual construction scale of a model Death Star tower H)I)J)K) L) M) A selection of McQuarrie paintings showing the attention to detail that took place before filming N) High Tundra, a grumpy, bad-smelling herbivorous alien mechanic designed by Ron Cobb.

K



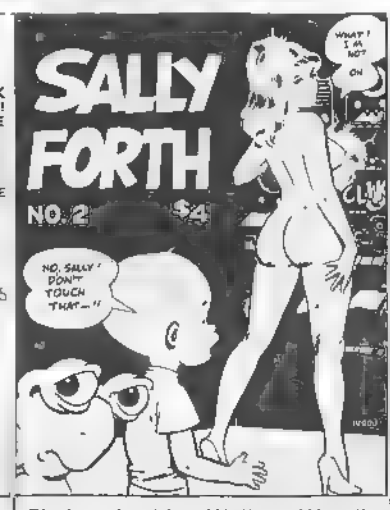
M

ADAMS BRUNNER JONES SMITH

What are ground-level comics? Well, they're not underground, but they're not overground either. In a way, they're the best of both. **STAR-REACH** is a unique alternative publishing venture by comics writer Mike Friedrich, using the best of the overground artists in a format without censorship or the restrictions of the Comics Code. **Issue 1** features the first appearance of Cody Starbuck with art by Starlin, Chaykin, Simonson, others. **Issue 2** introduces Stephanie Starr with art by Adams, Starlin, Giordano, others. **Issue 3** stars Dragonus and Linda Lovecraft, all drawn by Brunner, Vosburg, Leialoha, others. **Issue 4** spotlights Cody Starbuck's return and art by Chaykin, Vosburg, Leialoha, others. **Issue 5** Introduces Gideon Faust and features Chaykin, Staton, Brunner, others. **Issue 6** features Michael Moorcock's Elric in *The Prisoner of Pantang*, adapted by Bob Gould and Eric Kimball, with a newly painted cover portrait by Jeff Jones. Ray Bradbury, Alex Nino and Joe Staton's *Gods of Mount Olympus* are also featured. **Issue 7** contains art and stories by Joe Staton, Mike Vosburg, Steve Englehart and Mike Friedrich, with a spectacular wraparound cover (previously unpublished) by Barry Smith that previews his most ambitious project yet. **Issue 8** begins a three-part adaptation of Wagner's *Parsifal* by Craig Russell, who also provides the wraparound color cover. John Workman continues the tales of Mount Olympus series, and there is also new art by Gene Day and Ken Steacy. Issues **1, 2, 3, 4, 5, 6, 7** and **8** are $1.25 each. You must be 18 to order, but you'll be glad you did.

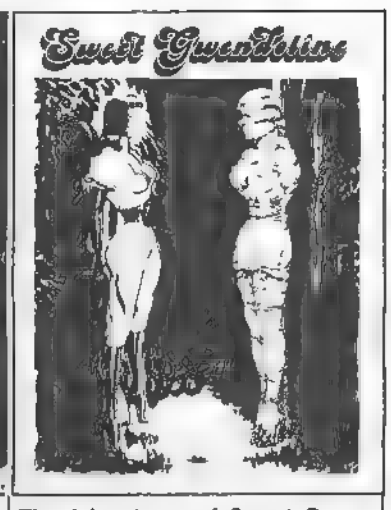
Hot off the presses, **Star Reach 9**. 48 pages of story and art by Ken Steacy, Dean Motter, Gene Day, Michael Gilbert and more, with a full-color wraparound cover by Steacy. **Star Reach 10** sports a panoramic cover by Frank Brunner, 10 more pages of *Parsifal* by Craig Russell, a 14 page Lovecraft tale adapted by Mike Vosburg, and more. Only $1.25.

The Supergirls — they're super-sweet, super-sleek and super-sophisticated — all drawn with tender loving care by Steranko, who spared no effort in his relentless research on the subject! An expired calendar, an inspired collector's item — **The Supergirls** is a giant 10½" by 18" collection of a dozen devilish damsels for just $3.50 plus .50.



She's back! Wally Wood's wondrous Princess of Peril does her undressed best against the forces of evil. Snorky, Q.P. Dahl and a gallery of curve-chasing crazies are loose again in a *tour-de-force* of Mad humor, brawls and broads that have made Wood a household name in sleazy joints around the world. Grab **Sally Forth 2**, for $3.50 plus 50 She's quite a handful!

Suddenly, under a burning vermilion sky, he realizes he is not alone. There, across a deep, shimmering pool, he makes contact with one of the alien inhabitants and her strange, lumbering pet. For the moment, they are the only two people in an unearthly garden of eden. Heaven or...? **ADAM AND EVE**, a stunning, new high-quality art print, $2 00 plus .50 postage.



The Adventures of Sweet Gwendolyn features four cartoon adventure serials that read like X-rated versions of the *Perils of Pauline*, replete with a dastardly villain, a mysterious countess and a secret agent — all of whom try to keep Gwen under wraps, ropes, chains and leather. 140 pages, 16 in color for $12 95 plus .50 postage.

AWSOME IN SIZE AND SCOPE!

Space 1999 was, in many ways, a preview of the fantastic spectacles unveiled by **Star Wars**. When **1999** was being marketed in the United States, its producers assembled a massive full-color photo presentation book of outstanding scenes and special effects. *Almost two-feet square*, this **Space 1999** book must be seen to be believed. Both the front and back covers fold-out to present enormous panoramas of the Moonbase and a gallery of exotic galactic worlds and settings. Printed on very heavy board stock throughout, the book weighs almost two pounds. The selection and reproduction of impressive color photos is top quality. This is truly a once in a lifetime collector's item, and *we have less than 50 copies available.* Every copy is mailed flat in double-thick cardboard and insured for $15 plus $2 for postage and special packing.

SPACE:1999

Artist's rendering of one of the gigantic city-spaceships in **Close Encounters of the Third Kind.**

SCIENCE FICTION PREVIEW: UFOs AND OTHER ENCOUNTERS

The success of **Star Wars** has launched an entire fleet of sci-fi film projects, ranging from big-budget blockbusters to rushed out rip-offs.

Since George Lucas' $9.5 million space adventure has proved it can fly, the big push is on to explore the outer space market. Even old classics are being recycled for rerun packages and remakes.

At the rate of over $12 million a week, **Star Wars** is soaring towards a box-office breakthrough that could blast **Jaws'** right out of the water. In fact, **Jaws** director, Steven Spielberg, is warming up his own UFO epic, **Close Encounters of the Third Kind.**

This Columbia film hopes to tap the sci-fi market from a different angle, and will fully utilize Spielberg's suspense and visual razzle-dazzle. Filming has been completed on **Close Encounters,** including some spectacular special effects that feature a spaceship so large that it has a city on top. Composer John Williams has provided the score with an unusually large range that is totally unrelated to his **Star Wars** symphonic sound. Planned for limited release in October (and general release at Christmas), **Close Encounters** may not be designed for flashy space fights, but it is a sci-fi furnace of activity, fueled with over $22 million.

In the not so distant future, sandwiched between summer science *fiction* and Christmas *science* fiction, are a number of related projects.

Twentieth Century-Fox will pursue their own success formula with a small cast and large budget in **Damnation Alley,** based on the novel by Roger Zelazny. Jan Michael-Vincent and George Peppard are two of the five "normal" survivors of a global nuclear war, directed by Jack **(Airport 75)** Smight. Mutants and madness follow them across a barren deserted wasteland, which they are crossing in a futuristic armored car/survival camper van.

Another Fox project is titled **Alien,** whose plot concerns the activities of a group of astronauts plagued by a cosmic creature that is determined to end the space race singlehandedly.

For quick buck exploitation, **The End of the World** sets some sort of record with its three week schedule and $500,000 budget. It's the story of a scientist battling six nuns and a priest, who are really aliens in disguise, starring Christopher Lee, Sue Lyon, MacDonald Carey and Dean Jagger. By Christmas, the same producer hopes to have another project, **Laser Blast,** perking up the Yuletide Season.

In various stages of production, Mars and the stars are scheduled to be explored through Hollywood cameras. David Carradine stars in one of the upcoming projects titled **Moon Beam Rider,** for producer Roger Corman.

Kirk Douglas will be one of the first stars to bring the classic Hollywood image to science fiction films in an Italian production called **Holocaust 2000.** At a recent sci-fi film convention, Douglas welcomed the new film trend, but also noted that, "These special effects men are underrated. The fact is, they don't need us, the actors, anymore. They can just about make movies all by themselves."

In another direction, space politics will dominate **Capricorn One,** the story of a flight that never was. **Capricorn** dramatically documents a politically staged phoney Mars space expedition within an action-thriller format.

Most of the major film companies were caught unprepared for the rising sci-fi tide, so the immediate future will be dominated by remakes, rereleases and resurrections from the studio script files.

Paramount is leading the pack of space racers, primarily due to their past association with producer/director George Pal. His 50's films, **When Worlds Collide** and **The War of the Worlds,** have both been rushed back into circulation to cash in on the current trend. In addition, Pal has been given the green light to go into production on a TV version of H. G. Welles' **In the Days of the Comet.** The highly successful Pal is also trying to close the deal for **The Return of the Time Machine,** the sequel to his highly successful 1960 film, complete with cameo appearances by the original's stars Rod Taylor and Yvette Mimieux.

Finally, Paramount is co-sponsoring a remake of Pal's **When Worlds Collide,** in partnership with Universal. John **(Black Sunday)** Frankenheimer is scheduled to direct, and the budget will be suitably large since the **Jaws** team of producers is in control, with a script by Stirling Silliphant based on an Anthony Burgess outline.

On their own, Universal will remake their 50's hit, Howard Hawks' **The Thing From Another World,** while their TV production company is at work on a comic remake of the **Incredible Shrinking Man,** changing the hero's gender so that Lily Tomlin can star in the title role. Universal has even bought the TV rights to **Buck Rogers,** with series production intended to fill the inevitable gaps created by midseason casualties.

Even the Walt Disney studios have strapped on jet packs with the production of **The Cat From Outer Space,** and another project titled **Space Probe** now in the planning stages

Star Wars' special effects men are also getting their share of popularity, and are taking a part in the pre-production planning of new movies. **Wars'** mechanical effects supervisor John Stears has consulted with director Gordon Hessler on the tricks and gimmicks for an upcoming production titled **Starlock.**

After over a year of delays caused by big-budget red tape, Irwin Allen is filming **The Swarm** for July '78. Its sci-fi plot of killer-bees on a murderous rampage was considered risky, despite Allen's phenomenal successes, until **Star Wars** signalled that audiences were ready to accept the fantastic.

Virtually all the companies are dusting off old "unmarketable" scripts, so that fans and audiences will finally get to see **Magna 1, Meteor, Spawn of the Slithis, Skywatch, Space Platform** and **Predictor.** There's even a goodie titled **Rocket Ship X Flies Again** on the schedule, and Arthur C. Clarke's **Childhood's End** may turn up as another George Pal production.

TV's sci-fi situation is apparent in their video-premier advertising for last year's fantasy thriller **Logan's Run:** "From the far future world of **Star Wars!**" Logan, by the way, is running regularly as one of CBS' weekly series

Star Trek, which has been shuttling its plans from films to a weekly TV series, is in real suspense pending a possible switch back to full scale feature production. The name similarity and already established identification is just too good to be passed up, despite Paramount's nearly obsessive determination to bury the idea.

Flash Gordon, Lucas' inspiration for **Star Wars,** is already in the works as an animated TV series, and Dino DeLaurentiis has recently bought the film and live TV production rights.

ABC is in such a hurry to hop on the starwagon that they have contracted with Universal-TV and Lucas' computer effects company to create the gimmicks and scripts for an hour-long prime-time series. For $500,000 ABC will get these bare essentials, no pilot footage, and the title **Star Worlds.**

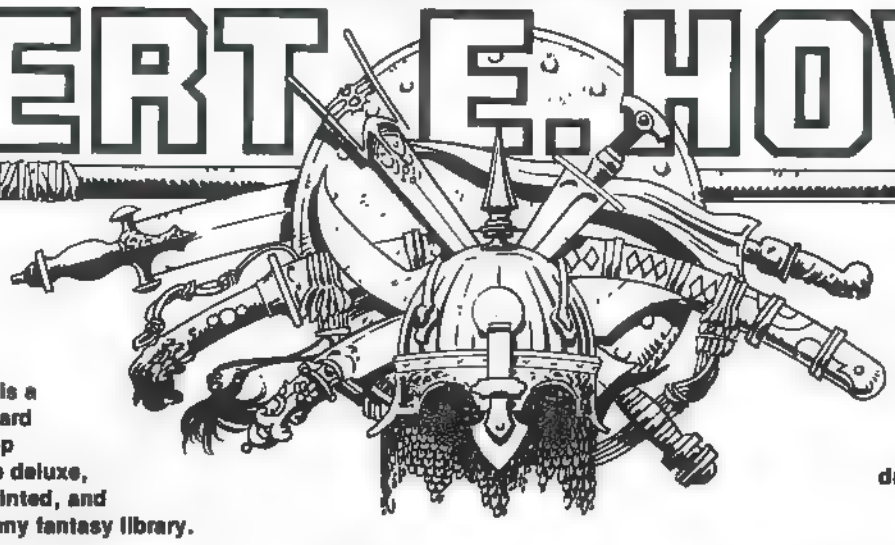
Harlan Ellison's **A Boy and His Dog** is among the projects being groomed for TV, with Harlan taking an active part in the prime-time series' production. He has written the first show, based on his own prequel *Blood's a Rover,* and is pleased with the cooperation the producers are providing. **MEDIASCENE** will follow the growth of **A Boy and His Dog** with an in-depth feature next issue.

Within less than three months, science fantasy has become a box office reality, and neither the movies nor the toy companies are going to let it be forgotten. Unlike westerns or cop shows, sci-fi has lots of nifty chrome and plastic trinkets to sell, which means there will be more advertising money for sci-fi series and films. It's almost a perpetual motion machine that was waiting to be found.

The floodgates have been opened now, and **Star Wars** is rocketing the entire genre to an anxiously awaiting public. With its eye on the future, **Star Wars** has flowed into our culture, and is a milestone in film history.

Like the Force, science fiction/fantasy is around us and within us and sets our sights on an optimistic future: a future filled with science fantasy on film and TV ●

ROBERT E. HOWARD



Robert E. Howard lives!
In the pages of these fine collector's editions, Howard and his brawny heroes breathe again in all their lusty glory. This is a conoisseur's selection of hardbound Howard classics, illustrated by some of today's top fantasy artists. Most of these volumes are deluxe, hardbound books which will never be reprinted, and make distinctively attractive additions to any fantasy library.

Earlier such editions, like the Gnome Press Conan volumes and the Arkham House horror anthologies, bring extremely high prices, when they can be found. All of these books are of the highest quality, packed with Howard's finest swordplay, sorcery and spellbinding storytelling, covering the entire range of fantastic dream-worlds and colorful characters. There is also a selection of pulp and Howard-related collectors editions, all in deluxe, illustrated volumes.

THE LAST CELT

is the ultimate book on Robert E. Howard, compiled by Howard estate executor Glenn Lord. From thousands of pages of notes, manuscripts, letters and published stories comes a massive, 416-page volume divided into four gigantic sections: an REH autobiography; a complete Howard bibliography; biographic sketches by Lovecraft, Lord, Hoffman Price and others; and a catch-all section of maps, letters, pulp covers, photos and memorabilia about the man who created Conan. All packaged in a wraparound color dustjacket by Marcus Boas for $20.00 plus .75 postage.

NIGHT IMAGES

is an *instant collector's item*, and *a must* for the dedicated Howard fan. This is an ultra-special volume, limited to 1000 numbered copies, devoted to rare, previously uncollected poetry by Robert E. Howard. The production lavished on this deluxe edition is unequalled, featuring extra-heavy binding and highest quality parchment paper. A beautiful full-color Frank Frazetta dustjacket encases this 9x12" book which contains 104 pages of pure Howard verse. There are also five full-page illustrations and specially designed endpapers by Richard Corben. **Night Images** is going out of print fast, and *will double in price* within the next few years. Here is a rare look at Robert E. Howard as a poet, and a brilliantly illustrated monument to his genius. Each copy sells for $50.00 plus $1.00 for postage and insurance. This book will probably be sold out by the end of the year, so order today.

SON OF THE WHITE WOLF

collects three lengthly novellas concerning Francis X. Gordon, known as the legendary "El Borak." With swords and six-shooters, El Borak cuts a bloody swath through these explosive tales of Arabian adventure, highlighted with blood-thirsty battles against marauding desert bandits. Black & white and full-color illustrations by Marcus Boas enliven this hardcover edition. $13.00 plus .50 postage.

ROGUES IN THE HOUSE

is a collection of Conan short stories, gathered under custom hardbound covers, featuring eleven full-color paintings and a color dustjacket by fantasy artist Marcus Boas. Also included in this volume is the classic *Frost Giant's Daughter*, one of Howard's most compelling and memorable tales. $15.00 plus .50 postage

DEVIL IN IRON

is another volume of Conan sword & sorcery spectacles, this time following the Cimmerian as he joins the fighting Red Brotherhood of Pirates. The second novelette, *Shadows of Zamboula*, fills out this quality publication printed on quality paper with six full-color illustrations and a jacket painting by Dan Greene. $15.00 plus .50

MARCHERS OF VALHALLA

is a new volume which contains two recently discovered novelettes by Howard. Both *Valhalla* and *Thunder-Rider* are weird swashbucklers of ancestral memory, horror and action. Also included is the original version of *The Grey God Passes*, with eleven full color illustrations and a wraparound dustjacket by Marcus Boas. $15.00 plus .50 postage.

BLACK VULMEA'S VENGEANCE

is a custom-bound anthology of thundering swashbuckling sagas in the Conan tradition. Also included is the first publication of *Swords of the Red Brotherhood*, Howard's best and longest tale of pirates, lost cities and barbaric revenge—with seven new full-color illustrations and a painted dustjacket. $15.00 plus .50 postage.

THE SOWERS OF THUNDER

features four fast-moving adventures from the pages of **Weird Tales, Oriental Stories** and **Magic Carpet.** Illustrated with over 100 Roy Krenkel drawings and a color dustjacket, this collector's volume is limited to 1250 copies, featuring *The Lord of Samarkand Lion of Tiberias, Shadow of the Vulture* and the title story. $12.00 plus .50 postage and handling.

SWORDS OF SHAHRAZAR

gathers under one cover all three of Howard's thundering tales featuring Kirby O'Donnell, the violent Irish-American adventurer adrift in Afghanistan. Exotic cities, hazardous mountains and murderous Kurds provide the colorful background for O'Donnell's furious battles, profusely illustrated with 70 black & white drawings and four full-color paintings by Michael Kaluta. $13 00 plus .50 postage.

MAP OF CONAN'S WORLD

is a large (32x40") full-color, chart of the Cimmerian's stomping grounds. Intricately detailed, this map pinpoints every landmark mentioned in Howard's tales, carefully bordered by the royal crests of the Hyborian kingdoms. As a bonus, a similar map of Kull's Atlantis is inset. $4.95 plus .55 postage.

GAZETEER OF THE HYBORIAN WORLD

is an extensive study of the life, times, history, geography, industry and politics of Conan's era. Howard's stories and private background notes provide intimately detailed insight into the mythic people, places and personalities from the Cimmerian's violent age. An exhaustive breakdown of Hyborian society for $4 95 plus .55 postage.

HOWARD SWORD & SORCERY GUIDE

is a complete historical background of his barbaric heroes—Conan, Kull, Bran Mak Morn, Solomon Kane and others are featured. The book is a chronological study of each hero's career through detailed synopises and analyses of every known story. This 152-page book contains a world of facts and information. $8.00 plus .50.

PRIDE OF BEAR CREEK

is a classic collection of Howard's humorous western style. His hero Breckinridge Elkins is a wild mountain man of epic proportions, comically clumsy but fast on the trigger. These seven fast-moving fables are flush with fights, females and great fun, illustrated, and with a full-color dustjacket by Tim Kirk. $7.00 plus .50 postage.

ADVENTURES OF DENNIS DORGAN

collects Howard's complete canon of wide-ranging Dorgan melodramas. Comic, yet explosively forceful and imaginative, these ten tales follow the wandering prize-fighter from one offbeat escapade to another, from tank towns to the mystic Orient. This is a deluxe hardback volume, illustrated, and wrapped in a full-color dustjacket. $12.00 plus .50 postage.

THE IRON MAN

is one of a trio of boxing tales, all featuring different yet similar heroes from the pulp era. There is also an article written by Howard outlining his personal thoughts, memories and philosophies about the ring and its combatants. An offbeat view of Howard's character, with a dustjacket and three interior illustrations by David Ireland. $7.00 plus .50 postage.

THE RETURN OF SKULL FACE

follows up the long out of print Arkham House edition with Howard's own unfinished sequel, completed by Richard Lupoff from various notes and fragments. Limited to 1350 copies in this hardback edition, **The Return of Skull Face** features a full-color dustjacket and 17 illustrations by Steve Leialoha. $10.00 plus .50 postage. A special edition of 150 copies is also available with an illustrated inscription page and deluxe binding for $17 00 plus .75 postage.

THE WEIRD TALES STORY

is an in-depth study of the fantasy and terror that haunted the pages of this unique magazine. Lovecraft, Derleth, Howard, Bloch and dozens more are analyzed for their contributions to the magazine's creative identity. Covers, photos and commentary by Bob Weinberg etch a definitive picture of **Weird Tales'** unusual place in pulp history. Authors, artists and editors are interviewed, all illustrated with hundreds of pieces of original **Weird Tales** art, and new drawings by Alex Nino. This is a large size book with a full-color dustjacket, for $17.50 plus .50 postage.

THE SHUDDER PULPS

presents a concise words and pictures history of the weird menace magazines of the 30s and 40s. This book explores the stories and authors that made **Horror Stories, Terror Tales, Dime Mystery** and dozens more the most bizarre magazines ever published. Packed with cover reproductions and a full-color dustjacket by Mike Kaluta. $12.00 plus .50 postage.

THE WINDS OF YESTERDAY

is a magnificent hardbound volume featuring 54 full-color plates of the fantasy art of George Barr—many of which are from private collections and published here for the first time! This book is 8½x11" in size with 141 pages of quality printing on enamel stock, and comes with a bookmark autographed by the artist. $25.00 plus .75 postage.

PULP REPRINTS

These softbound volumes are quality reproductions of classic pulp tales, photographed directly from the original magazines. These books are pulp-size, with all the original type and art faithfully printed between brand new full-color covers by contemporary artists.

FAMOUS FANTASTIC CLASSICS 1 features Ray Cummings novel *The Snow Girl*, and three short pulp novelettes by James Aton, Homer Flint and Arthur Leo Zagat. Over 80,000 words of fantasy adventure with a cover painting by Steve Fabian. $5.00 plus .50 postage.

FAMOUS FANTASTIC CLASSICS 2 devotes nearly the entire issue to Ralph Milne Farley's *Radio Flyers*, a Pellucidar-type novel, and part of the famous "Radio" series. Also included is an H. Bedford Jones short story, the first of his *Trumpets from Oblivion* series, with a cover painting by Mike Kaluta. $5.00 plus .50 postage

FAMOUS PULP CLASSICS 1 reprints six high-adventure stories by the authors who excelled in such energetic storytelling. Talbot Mundy, Malcom Wheeler-Nicholson, Loring Brent, Bedford Jones, Johnston McCulley and Theodore Roscoe are all featured, with a cover by Mike Kaluta. $5 00 plus .50 postage.

ORDER ALL THE ABOVE BOOKS FROM OUR CONVENIENT FORM ON PAGE 35

THE STAR WARS MARKETPLACE

CAN DARTH VADER FIND HAPPINESS ON THE HOLLYWOOD SQUARES?

"I draw the line at having my face put on a pair of underwear!"

This semi-serious remark from Mark Hamill, who plays Luke Skywalker in George Lucas' blockbuster **Star Wars**, seems to reflect the attitudes of those responsible for the merchandising of the film. At the **Star Wars** main offices on the Universal Studio lot a number of projects are underway. In many respects it is much busier now than when the film was actually being made. The incredible amount of activity is due primarily to the tremendous number of people who have cooked up ingenious ways to jump onto the **Star Wars** bandwagon. Requests have poured in from all over the world (realize that the film is *not even being shown* theatrically in some parts of the world yet) inquiring as to the rights to produce everything from beach towels to cute little "cling-on" Wookies. It is only thanks to the discriminating taste of Charles Lippincott and his staff that the world is not flooded with a barrage of pointless, cheesey **Star Wars** ephemera.

What has been planned, however, are a number of carefully selected quality products. These items are designed on a number of levels. George Lucas set out to make this film for young people. Those familiar with Marvel Comics can see this intent with the publishing of **Star Wars** comics months before the film was scheduled in theatres across the country. The comics were only the first step. Topps Bubble Gum cards are coming out with a new series featuring color photographs from the film as well as decals of the major characters which will hit the local grocery stores this fall. The success of this type of **Star Wars** related item might lead to more inventive children's toys and other objects of interest.

Also on a basically youth oriented level, Kenner, one of the world's largest toy manufacturing companies, is scheduled for the release of a number of toys, games, etc. that bear the **Star Wars** logo. These toys are in the design stage at this time. The most visable product at this time is a **Star Wars** game scheduled for release in the next couple of months. Kenner is hoping to have their material ready around Christmas. Suffice it to say that they have gone all out to create a series of figurines and paraphernalia which will transport every **Star Wars** fan into the farthest reaches of the galaxy.

On a more solemn note, one might be forewarned to be on the look out for bands of wandering youths dressed in black outfits marching through stores that sell **Star Wars** merchandise. Much of the stuff that is currently available in the form of tiny cast metal figurines, still photographs, bumper stickers, and whatever else might have crossed devious minds, is unauthorized. And in being unauthorized, violates copyright law, and is therefore illegal. Back to these black uniformed youths. In the Los Angeles area, and in other select population centers, fans are organizing to stamp out the unlawful sale of **Star Wars** items. They patrol the local shops and keep tabs on the merchandise. If anything seems shady they call the authorities.

Carol Wikarska describes it like this: "The fans of **Star Wars** are really dedicated. I got a call the other day from San Jose. An unidentified voice, belonging to a teenager, told me of a carpet store that was using **Star Wars** theme music over an image of a space ship gliding on top of a carpet. They just wanted us to know about it."

Whether it's the fans or the last remnants of the Jedi Knights, these **Star Wars** policing agents can rest assured that in the next couple of months enough legit **Star Wars** material will be available to dwarf the puny efforts of the rip-offs.

The **Star Wars** mythos has become as commonplace on the American scene as Ronald McDonald. This point is no better evidenced than in a Los Angeles based chain of department stores' "Star Wars Week." This unusual display of media recognition was supported not only by the sale of t-shirts, buttons and posters throughout the store, but also in giving the customers an opportunity to meet the **Star Wars** robots and Darth Vader in person, as well as eat a healthy "May the Force be with you" lunch. This health food extravaganza included an individual field of alfalfa sprouts to harvest from a small container, a weird greenish-colored fruit and vegetable drink and cookies shaped like either R2D2 or a space ship. The whole event was a totally unexpected testament to the ability of **Star Wars** in infiltrating all levels of society.

Star Wars' director George Lucas has come up with a few marketing concepts of his own since the film became so popular, including an idea for Wookie Cookies. These will be sugarless cookies cut in the shape of Chewbacca, R2D2 and other **Star Wars** characters.

The **Star Wars** staff headed by Carol Wikarski is busy working with Ballantine and Random House to produce a series of books detailing many aspects of the film phenomenon. One of the most difficult tasks is to find authors capable of writing novels based on the characters and situations presented in the movie. Plans call for nearly a dozen novels to be released that deal with themes generated from the initial film

These novels are only a drop in the bucket compared to the other books that are being considered for release. Several pop-up children's books are being designed. These books would be a simplistic, almost fairy tale interpretation of characters and events that took place in the **Star Wars** universe. From these illustrated children's books, it is only logical that a series of adult illustrated books would be planned.

What is scheduled at this time is truly remarkable. In October, Random House is planning to release **The Star Wars Sketchbook** and **The Star Wars Portfolio**. The sketchbook will feature the drawings of Joe Johnston. His wildly imaginative technical illustrations show a fantastic grasp of futuristic aero-space design combined with an outrageous sense of humor. Several of his drawings of the Death Star are peppered with tiny figures riding bicycles or doing other totally incongrous things. His intent was to suggest scale but the results create an exercise in esoteric humor. **The Star Wars Portfolio** is made up of Ralph McQuarrie's paintings. Several of these superb paintings have been seen in the pages of **MEDIASCENE** and other publications. With the publishing of this portfolio, the great majority of McQuarrie's work will be reproduced in full color and in a large poster type format. The stunning vistas and incredible accuracy of McQuarrie's draftmanship will be displayed to its full advantage in this book.

Another book to be released is a **Star Wars Blueprint Book**. This collection of technical drawings should be available in November. It will be followed by the long-awaited **Making of Star Wars** in February of 1978. Probably the single most interesting book to be scheduled is the **Complete Star Wars Book**, a mammoth volume which will draw heavily from the above mentioned books as well as present idea sketches and commissioned drawings which were never used in the film. To compliment the art seen in the book, it has been suggested that the complete script of the film will be included. This book has a tentative release date scheduled for next spring. If all goes well, the shelves of local bookstores will be filled with **Star Wars** items.

These toys and books are only a minor part of the total **Star Wars** merchandising plans. On a more immediate level, Factors, Inc. of Van Nuys, California, has created a number of posters, buttons and t-shirt transfers. Extrapolating on the original "May the Force be with you" buttons handed out by Twentieth Century-Fox as promotional give-aways, Factors Inc. has released several of "Force" buttons. One even goes so far as to speculate that "Darth Vader lives."

Apparently the sales Force is with *him*, too! ●

Carl Macek

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METROPOLIS AND THE MAN OF STEEL
:A LOOK AT THE NEW SUPERMAN FILM

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PERSONALITY PROFILE "I HAVE THE LOOK" CHRISTOPHER REEVE: SUPERMAN

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PHOTOS: *Top left*—In the editor's office of the Daily Planet, left to right, director Richard Donner, Marc McClure as Jimmy Olsen, Jackie Cooper as Perry White, Margot Kidder as Lois Lane, and Christopher Reeve as Clark Kent. *Top right*—Christopher Reeve. *Bottom left*—Sussanah York as Lara, Lee Quigley as baby Kal-El, and Marlon Brando as Jor-El. *Bottom right*—Kirk Alyn, the serial Superman, and Noel Neill, the TV Lois Lane, portray the parents of the 70's Lois Lane.

There is a time when one needs power. To be powerful. To look powerful. Christopher Reeve had to change the shape of his body. 188 pounds. Six feet four. The posture of a post. What Christopher Reeve needed was POWER!

For six weeks he pumped iron, ate four meals a day and gulped protein. His weight expanded to 242 pounds. His back became a wedge of muscle. Then he went to work on his mind so that mentally he could accept the changing into a cape and leotards in a phone booth. So he could fly through a brick wall. So he could drill steel doors with

his fingers. And so he could traverse the heavens, sans aircraft, to save the Planet Earth from doom. All of this while looking deadly serious. Thus for an 24-year-old New York stage actor, who had dabbled in soap operas, playing Superman could be demanding stuff. But Christopher Reeve insists that he *is* ready. He is fully aware that after the film is completed people are saying he'll never work again, or he'll never work again for less than a million dollars.

Handsome, angular-jawed, he says: "I believe that it is better to gamble, to go for high risk, than to stand around testing the water. After all, I run on high-test gasoline. The acting rewards of the part are such that it's worth doing. Anybody in my position would have done it. It's a class act."

Considering the $2.25 million laid on Marlon Brando for 12 days in the same movie, the financial rewards alone make any gamble reasonable. Roping Reeve ended a three-year international search by movie producers Ilya Salkind and Pierre Spengler, who considered everyone from Steve McQueen ("too fat") to Paul Newman ("too old"). Even as shooting of the $30 million project was underway, the word in Hollywood was that decathlon gold medalist Bruce Jenner was being offered $2 million to play Superman/Clark Kent. At that time, Reeve was in California finishing up **Grey Lady Down** with Charlton Heston and David Carradine.

"Somebody asked me if I had tried for the part and, I have to admit now, even the question surprised me. Playing Superman just never occured to me. I put it out of my mind, specially when I heard they were testing Jenner, a real athlete!"

But back in New York, Reeve did get a call from Salkind, who invited him over for coffee. He arrived to find director Richard Donner also there. They sat around "talking about everything except Superman." The only real cue Reeve picked up was when they asked him to try on Clark Kent's glasses. As he recalls: "Ilya looked kind of excited and swapped a couple of quick glances with Dick."

From there he was called to Shepperton Studios, London, for screen tests. Driving back to the London airport, Reeve's chauffeur said, as studio driver's are inclined to do, "You got the part." Two weeks later it was confirmed. "That," says Reeve, "was when I started to get excited—and also nervous. At the testing stage, you've got nothing to lose; you haven't got a part. But once I was in, everybody expected me to be Superman." Already cast were Brando as Jor-El, Superman's father; Gene Hackman as arch villain Lex Luthor; Valerine Perrine, Ned Beatty, Jackie Cooper, Marc McClure, Susannah York, Terrance Stamp, Trevor Howard and Glenn Ford, amongst others. Recently Kirk Alyn and Noel Neill were signed to appear as Lois Lane's parents.

Deep into production now, Reeve is consumed by the role, walking around the streets of Manhattan in his Clark Kent outfit: loose-fitting grey suit, slicked back hair and large horned-rimmed glasses. Not seen is Reeve as Superman, in cape and leotards, rocketing up out of a phone booth to save a cat stuck up a tree, or pluck some frightened wee thing from the grasp of Luthor or The Ultra-Humanoid.

And if the producers have their way he'll never be seen offscreen as Superman.

As a company spokesman said: "We wouldn't want some lucky photographer snapping Superman eating a hamburger, or smoking, or sitting there with his tights crinkled around his ankles. Everybody has his own idea about Superman, and whatever is done in still photography would not do him justice. A moving image is something else."

Despite their enormous investment, the producers are confident they'll turn up a box office fortune, pointing to a built-in Superman audience they claim is 6 5 billion in 38 countries and 14 languages.

The way Reeve sees it, his most severe challenge will be taking the legend and turning Superman into a *credible human being*, while leaving his special character unchanged. Reeve is indeed playing a man who is a mild-mannered reporter, getting himself caught in revolving doors and stammering under Lois Lane's steady gaze.

As Superman he will waste villains and deliver the innocent, but as Clark Kent he will ask himself: Why me?

Which is a question still occuring to Reeve.

Finally he admits: "The part came to me because...I have the look. If I didn't look like the guy in the comic book, I wouldn't be here. The other 10 per cent is talent."

Certainly Reeve has a deep well of experience to draw from, starting back when he stood in empty grocery boxes on the porch of his New Jersey home, and, with brother Benjamin, pretended he was a pirate on the Barbary Coast.

By 14, he was apprenticed to Williamstown, one of the better summer theaters in the U.S., and by high school he was working in a professional repertory company. The son of a novelist, poet and Russian scholar, he grew up in a house with no television, his parents dismissing it as "the boob tube." His mother, a newspaper feature editor, encouraged him to play with words.

The make-believe world of the theater provided a strange tranquil reality for Reeve. He looks back on growing up as a challenge. At home his parents were divorcing, and at Cornell, where he was a freshman, students were occupying the premises in protest against the Vietnam War

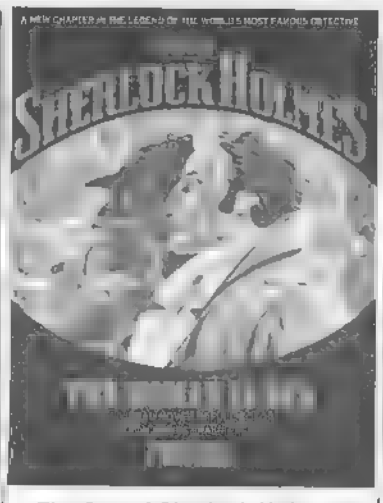
When the pressure became too much he fled to the hills of Scotland, where he lived for several months, "cooling out." Another time, he dug a hole in Paris.

Drugs were coming in, hard work was going out, and it was popular to have no idea who you were or where you were going

Reeve was touched by none of this, admitting: "I am very old fashioned and, I guess, very lucky that early I found something to attract me, something I really wanted to do. I am an actor because I'd never wanted to do anything else. I compare it to the fine art of competitive sailing. I take it seriously, but not grimly. Ultimately I act for my own pleasure, but I am aware of my responsibility to give a performance that people will enjoy "●

Joel Thingvall

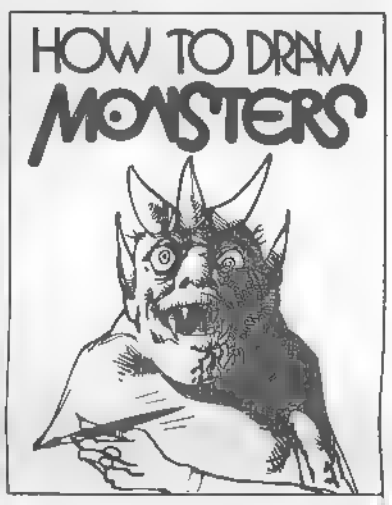
Written and illustrated by Steranko, **Chandler** is a 128-page, innovative color evocation of the 40s private eye. *The Digest Edition* is $1.00 plus .35 postage *The Deluxe Edition* is a larger volume on heavy stock for $4.95 plus .55. *The bookplate Edition* is a Deluxe copy with a unique autographed bookplate limited to 750 copies for $7.50 plus .50.



The Son of Sherlock Holmes is the newest volume of FICTION ILLUSTRATED, written by Byron Preiss and illustrated by Ralph Reese. This handsome volume is bound beneath slick heavy board covers and features 120-pages of full-color excitement—and is only available only in this format, for $4.95 plus .50 postage and handling.

Tarzan! As never before! In an 48-page, full-color hardback adventure previously unavailable in the United States. Here is the savage ape man in all his fierce glory, written and drawn by Russ Manning. An all-new adaptation of **Tarzan in the Land That Time Forgot** by Edgar Rice Burroughs, this book is 8" x 11" in size, printed in England, and a genuine bargain at $5.00 plus .50

In **The First Kingdom,** artist and writer Jack Katz has created a sweeping mythos in the tradition of Tolkien, Howard and Lovecraft. He begins the 24-book long epic of global destruction, and charts the rebirth of civilization. Unlike any established comics, **The First Kingdom**'s opening chapters are ready now for $1.00 each plus .50.



It's easy to draw monsters when you follow the step-by-step instructions in this 38-page book, loaded with advice and many professional secrets. You will be guided from your first rough sketch to the finished drawing. There is also an advanced section on drawing in ink. **HOW TO DRAW MONSTERS** is written by professional artist Harry Borgman. $1.00 plus .35

Monsters is a colossal 11" x 17" volume that is a handsome portfolio of the gruesome and grotesque conjured up by Berni Wrightson's enchanted brush. **Monsters**' full page illustrations are accompanied by equally revolting and droll rhymes penned by Phil Seuling. Bound in full-color covers, **Monsters** is $4.00 plus .50.

The **Berni Wrightson Treasury** is a 52-page book with full-color covers in three parts. The first section is devoted to a lengthy, revealing interview Section Two is a comprehensive portfolio of rare illustrations. Part Three runs a complete checklist, with a complete comic story as a bonus. All for just $5.00 plus .50.

CONAN ISSUE of Marvel's fan magazine, **FOOM.** Here are 32 action-packed pages devoted to the giant Cimmerian and his exploits, with art by Barry Smith, John Buscema, Alfredo Alcala, the Severins, Tom Palmer and others. There's a 12-page interview with Conan writer, Roy Thomas; a new Conan checklist; and an article on *The Man Who Created Conan*. $1.25 plus .25

Try **Chacal** for fantasy, fiction and the fantastic! Issue 1 packs a Robert E. Howard story, *Kane* by Karl Edward Wagner, an interview with C. L. Moore and art by Frazetta, Redondo, Corben and more. **Chacal 2** presents a new *Kane* adventure, a Wagner interview with Manley Wade Wellman and an illustrated piece on Philippe Druillet. $3.50 plus .50 each.

At last, a top quality magazine about the legendary Robert E. Howard! **Lone Star Fictioneer** features Conan, Kull, Red Sonja, and others. Issue 4, with full-color covers, runs an unpublished Howard adventure, with three full-page drawings by Steranko. Also, Frank Frazetta, John Severin and Marcus Boas, for $3.50 plus .50.

"Conan, his mighty chest heaving and glistening with sweat, the red ax gripped in his blood-smeared hand, shook his black mane. In that moment, he was not king of Aquilonia; he was again lord of the black corsairs who had hacked his way to lordship through flame and blood." Only Robert E. Howard could have created CONAN—and only Barry Smith could have brought him to life so vividly. Here is Smith's most savage and spectacular battle scene, in a blazing new full-color print just published by SUPERGRAPHICS—**Lord of the Black Corsairs**. His fans and followers have demanded more—and unanimously agree that this is the greatest CONAN of them all! Quality reproduction on enamel finish stock and available at $4.00 plus .50 postage.
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SPACE: 1999 EXCLUSIVE: INSIDE THE EAGLES CONTROL
JAMIE SUMMERS: BIONIC SUPERWOMAN!
PLUS SCI-FI MOVIE REVIEW: THE MAN WHO FELL TO EARTH
PLUS ENTERPRISE FULL-SIZE BLUEPRINT
Making The Six Million Dollar Man
Space Art of the Future
Science Fact Special
STAR TREK: THE KLAH STORY
BACK STAGE WITH DR. WHO!
ENTERPRISE BRIDGE BLUE-PRINT
PLUS: THE BLACK HOLES OF SPACE, 199

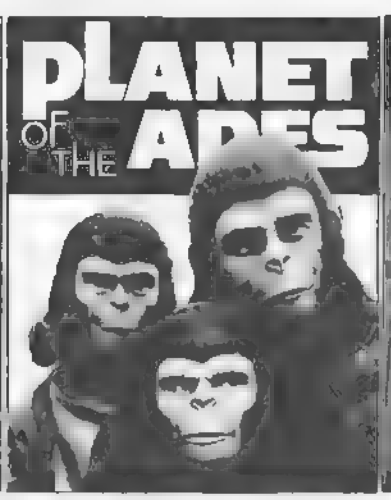
If you think you've seen everything, *you're in for a surprise!* We've just received our first shipment of **SCI-FI MONTHLY**, an exciting, new magazine devoted exclusively to the television superheroes of science fiction. They're all here: Spock, Kirk and the whole Enterprise crew from **Star Trek**; Steve Austin, the **Six Million Dollar Man**; Dr. Who and the Daleks; the star-crossed heroes of **Lost in Space**; the beautiful **Bionic Woman**, the stars of **Planet of the Apes**; **Space 1999**—and more! **SCI-FI MONTHLY** is a high-quality tabloid-sized magazine printed in full-color on slick paper, and features dozens of photos and the most dynamic art this side of Andromeda.

SCI-FI MONTHLY is imported from England—and is guaranteed to be one of the *best-produced magazines of its kind anywhere*. Every issue covers the TV SF field with extensive articles and interviews—and is packed with full-page pin-ups of the characters involved, plus detailed schematics of their space ships, weaponry and other interplanetary devices. In addition, each magazine's centerspread is a dynamite 17" x 23½" color poster. The best feature about **SCI-FI MONTHLY** is its price—only $1.50 an issue! Our supply is, of course, limited—and all sales are on a first-come, first-served basis. *Send your order today* — don't miss **SCI-FI MONTHLY!**

DOC SAVAGE is back! We've acquired a small quantity of the *original JAMES BAMA posters*. This may be the last chance to add one to your collection. They're beautiful—and they're sure to sell out quickly. Printed on high-quality paper, the poster is a full-color reproduction of *The Man of Bronze*, 20" x 28" in size. Available at $3.00 plus .50 postage, while the supply lasts!

8 new books (each 48 pages) of stills and poster from the 30s and 40s serials. **Screen Nostalgia Illustrated 1**—B western posters, **sni 2**— Linda Stirling, **SNI 3**—serial photos, **SNI 4**—B western grab-bag, **SNI 5**—pressbook ads, **SNI 6**—the Hollywood Reporter, **SNI 7**—Wild Bill Elliot, **SNI 8**—lobby cards. Each book $5.00 or **all 8 for $25!**

SIX-MILLION DOLLAR MAN, TV's hottest science fiction series, is available now in a new English **POSTER MAGAZINE** format which unfolds page by page into a giant 22" x 33" full-color poster. Articles and features on Lee Majors and his bionic alter-ego, Steve Austin, are showcased in addition to Britian's top TV sci-fi hero, **DR. WHO.** $1.00 plus .35 postage.



If you're one of the thousands of **PLANET OF THE APES** fans, this new **POSTER MAGAZINE** is right up your tree! It presents dozens of full-color action photos, in addition to a profile of Roddy McDowall, the fur-covered star of all five ape films. A fact and foto feature focuses on the translation of the original novel into the multi-million dollar film series. $1.00 plus .35 postage.

imported from England! Features on the recent movie, with color photos of Ron Ely and The Amazing Five, in addition to facts and illustrations from the current paperback and comics series. **THE DOC SAVAGE POSTER BOOK** literally unfolds, and unfolds, and unfolds to a staggering 22" x 33" full-color centerspread poster of the bronze giant. $1.00 plus .35

superman's summer sale strategy

It's finished!

One of comics' most highly publicized and eagerly awaited projects in years has finally been completed. Over a year in the making, **Superman vs Muhammad Ali** has fought its way off of Neal Adams' drawing board, and is tentatively being scheduled to hit the stands December 15.

Adams turned in the final pages in early August, and immediately began rewriting portions of the story. Neal is particularly proud of this prestige project, and has invested a great deal of extra time and effort in the book's production and promotion.

Dick Giordano is currently inking pages of **Superman vs Muhammad Ali** to meet the December deadline, so that the caped Kryptonian and the world's heavyweight champ can square off for Christmas, only one year late.

By the time this Ali project appears, DC's production department will be gearing up to meet the summer **Superman** movie with at least eight titles featuring the Man of Steel. Besides a new Superman team-up series and dozens of guest appearances, Superman will also return to the newspaper marketplace, joined by DC's glamorous Amazon, Wonder Woman.

Together, these two superpersons will form the core of a "JLA format" sydicated strip, and according to DC's publicity director, "You better believe we're going to keep those two in the strip every day, but we'll also use the platform to allow us to showcase our other heroes as well."

George Tuska will draw this newspaper series, and Marty Pasko has already plotted the first adventure. Even the guest stars for the first episode have been chosen, Aquaman and the Flash. Now all that's needed is the title. **The Justice League of America** *was* suggested, but the syndicate isn't sure the title is catchy enough (150 issues of a comic book notwithstanding), and it doesn't say Superman or Wonder Woman right up front either.

In the more immediate superfuture, the **Superman vs Wonder Woman** tabloid is nearing completion for a late October release date. Dan Adkins has been forced to relinquish sections of the last 30 pages' inking, so that he can concentrate on the principal figurework. Backgrounds and secondary characters are being completed by Giordano's people, but the first forty pages is pure Adkins. This problem was started when the penciller, Jose Luis Garcia-Lopez, became ill and the decision was made to have him catch up with only tight layouts. Unfortunately, after a period of no pages, Adkins began to receive the unfinished pencils in a virtual avalanche of paper, which made the assigned deadline an impossible goal to achieve. Despite these difficulties, the book will maintain a predominantly Lopez/Adkins visual style, and is one of the more exciting stories to appear in years, packed full of Nazis, bursting dams, World War II and the first Atomic Bomb explosion.

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Meanwhile, back in Metropolis, the object of all this super-attention has been getting into a very uncomfortable financial position in his cinema incarnation. The **Superman** film budget has ballooned to $33 million, and the cameras are still rolling. Director Richard Donner, who brought in **The Omen** for a fraction of the current bankroll, is hoping to create the definitive Superman film, but the special effects costs are staggering. **The Three Musketeers** director, Richard Lester, has joined the gallery of overseeing producers for **Superman**, and there are growing rumbles of suspending **Superman II** production until popular acceptance can be measured. This would be an unfortunate compromise, because **Superman I** is pretty much an Irwin Allen-type disaster flick, replete with an exploding Krypton, nuclear blasts, tunneling to the Earth's core, collapse of the Golden Gate Bridge, Boulder Dam breaking up, etc... It's not until **Superman II** that the Superman/Lois Lane/Clark Kent characters are explored, and Lois learns just how super the Man of Steel really is. It would also be interesting to learn how the film plans to annihilate Jor-El (Marlon Brando) when Krypton explodes, and still have him return to save non-super Clark Kent from being roughed up by a bunch of rowdies in a diner near the North Pole.

New additions to the DC line-up in the months ahead include new artists, writers and books, with the only casualties being **Challengers of the Unknown** as of issue 87, and **Shade the Changing Man**.

George Tuska and Dick Giordano have both signed exclusive contracts with DC, and are already up to their erasers with assignments. Tuska will be penciling **World's Finest** 250, a 56-page epic starring Superman, Wonder Woman, Green Arrow and the Black Canary. George is also working on a story for the **Legion of Super Heroes** 235, along with the JLA-patterned newspaper strip.

Giordano's committment to DC calls for 60 pages of inking per month, and anything else that can be squeezed into his schedule. Dick has a small crew of assistants to help him maintain this schedule, which

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will include Batman, and special projects such as th **Superman vs Muhammad Ali** book. This increased workload is only possible because Giordano has left Continuity Associates, preferring to work in Connecticut rather than commute to New York and back every day.

DC's two newest titles are simply "conventional superheroes—nothing too remarkable, just good, solid comic book characters." **Firestorm** could almost be a Marvel hero, what with his radiation induced origin. The trick is, Firestorm blazes into action only when his two alter-egos make contact and summon him, all written by Jack C. Harris and drawn by Al Milgrom.

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Steel the Indestructible Man is DC's second premiere hero, drawn by Don Heck, this time cashing in on the Bionic trend with a World War II hero whose bones have been shattered by an explosion. Rescued from death and supplied with a metal skeleton, Steel is not really super, just able to withstand the pain and stress of being shot, run over by tanks and crushed by falling buildings.

gerber: from duck to daredevil

Steve Gerber is another new face to pop up at DC, even though his Marvel book, **Howard the Duck**, is always on the brink of the deadline doom. Gerber is taking over **Mister Miracle** with issue 23 and expanding on Englehart's established premise of Scott Free as the new Messiah. Christ-like analogies and delusions of grandeur begin to creep into **Mister Miracle**, but Big Barda is unsympathetic towards having God in their home—in fact, she even knocks him across the room when the babbling gets on her nerves. This warm, humanistic characterization will be illustrated by another DC newcomer, Mike Golden, who will bring a light, clean art look to the series to compliment Gerber's new storyline.

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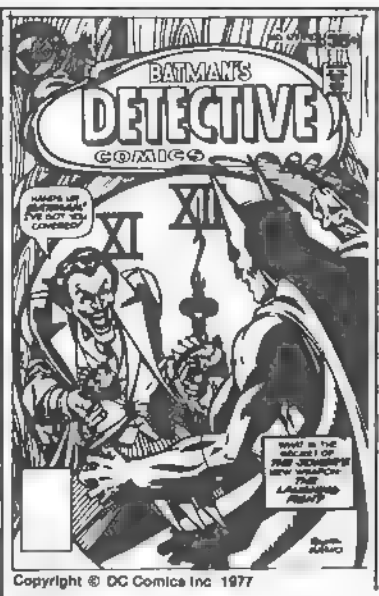
Jim Starlin has joined the ranks of Marvel expatriates finding plenty of work at DC. Besides doing covers for **House of Secrets** 150 and **New Gods** 17, Starlin is pencilling a 34-page **Legion of Super-Heroes** story for issue 238.

Howie Chaykin has begun working almost exclusively for DC, writing and drawing several projects in the time between laying out monthly issues of **Star Wars** for Marvel. One of Howie's more interesting ideas is to bring back the Blackhawks in their original 40's milieu of heroic altruism. The story Chaykin has devised actually predates **Military 1**, so the Blackhawk isn't really in uniform yet. Instead, he is fighting in the Spanish Civil War (mid 1930's), and the tale has a surreal quality to it, presented in three-parts in a monthly showcase book.

Chaykin is also doing a few projects for **Weird War**, starting with a sci-fi combat story written by Bob Kanigher and inked by Alex Nino for issue 61. Howie will make a return appearance in issue 62, not to mention contributing a cover or two.

Ruth Heath has decided to return to comics after spending over a year drawing TV storyboards for car commercials. Russ' first work will be printed in **Weird War 59**, but he does not want to get into the rut of steel helmets and Tiger tanks again. Instead, Heath will be edging into the superhero field with jobs like the **Wonder Woman Spectacular**, one of the last in the series still set in WW II. The attraction of this particular job is that it will not only feature a war-of-the-gods type story by Jack Harris, but will also be illustrated by four different artists, each taking a different perspective on the unfolding events. Jose Delbo will draw his chapter from Wonder Woman's point of view, Dick Ayers will see the struggle through Nazi eyes, Heath is slated for the big Amazon vs the Valkyries vs the Harpies battle scene, just packed with women in combat with swords and spears and golden armor—in short, comics the way Russ likes them. The fourth and final part of the story will be seen from the viewpoint of the Gods, drawn by Steve Ditko.



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Larry Hama will pencil, Al Milgrom ink and Bob Kanigher write a new three-part Enemy Ace story, once again proving that even the old anti-heroes are never forgotten by fans now running the comics companies. Another return from the past will take place when David Michiline and Walt Simonson team up to present a three-part Captain Fear story. Apparently, three is a good tryout number, and many old characters are being given a chance to update and prove themselves on the newsstands.

Yet another resurrection from the DC dustbin is **Claw the Unconquered**, written by David Micheline, pencilled by Keith Giffin and inked by John Celardo. Issue 10 will carry on where the series left off a few months ago, slightly embarassed at being cancelled in the first place.

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SHADE THE CHANGING man
SHADE ESCAPES HIS CAPTORS ONLY TO FACE DEATH AT THE MONSTROUS HANDS OF THE SUPREME DECIDER!

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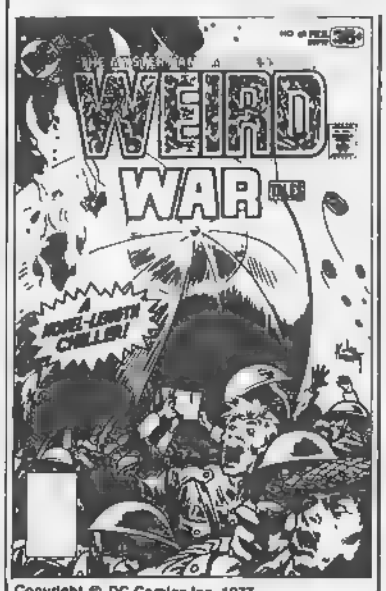

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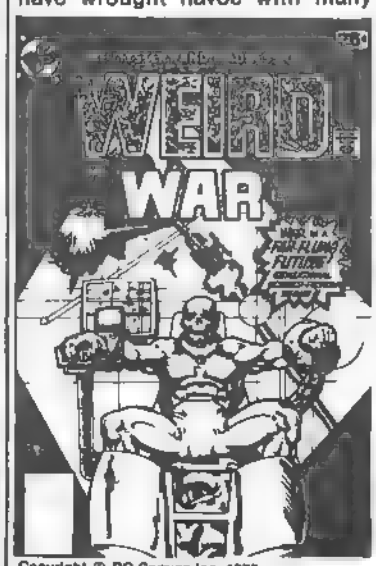
General artistic changeovers and switches at DC include a few interesting names and titles. Rich Buckler will take over as the penciller for **Starhunters** as of issue 4. **Shazam!** 34 will feature a Captain Marvel Jr story by Alan Weiss, to be followed in issue 35 by a Don Newton job. Mike Kaluta is handling a number of cover assignments, including **House of Secrets** 151, **Secrets of the Haunted House** 10 and 11, and **Doorway to Nightmare** 2.

In a most unconventional move, DC is going to start their own funny animal group of comics, trying their own Howard the Duck ideas out on a series that will feature a solitary human character. More such ideas are hatching in DC's offices, and Jenette Kahn has expressed an interest in Barrymore Duck (first seen in **MEDIASCENE** 25). DC will try to escape the psychotic pitfalls of Howard by keeping their material on an animal plane, and funny, packed with jokes, but straight, while still being funny, if you get the idea.

Marvel's comic output is more or less stabilized for the present, thanks to an agreement they have with Cadence (their owners) not to publish more books than can be reasonably managed. Summer Comic Conventions have wrought havoc with many artists' and writers' schedules, and everyone is relaxing a bit now that the summer sales period has passed. Last winter's harsh weather cut overall comic sales by 5 to 10%, so nobody is too anxious to kill themselves for the Holiday slump. There are books and projects in progress, such as Kirby and Lee's **Silver Surfer**, but they are being saved and polished for next summer, when sales will probably take another turn upwards.



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Through rain, snow, blackout, blizzard and whatnot, comics do continue to appear however, and there are still a number of ideas coming up that are not only interesting, but have nothing whatever to do with **Star Wars**.

stan starts surfer super-saga

The entire **Silver Surfer** hardback book is pencilled now, and Stan is starting his end of the job. There is a strong possibility that Joe Sinnott may fit the **Surfer** into his inking schedule, particularly since the project has already missed the Christmas sales period, and will be scheduled for next summer's sale season.

Devil Dinosaur and Moon Boy is the title of Kirby's new

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caveman book, being something along the lines of a prehistoric **Kamandi** mixed with **One Million Years B.C.** The first issue will hit the stands in December, to be followed almost immediately by **Machine Man**, the latest title for the robot from 2001, alias Mister Machine.

Conan the Barbarian has been bought by the Register and Tribune newspaper syndicate for a daily and Sunday sword and sorcery series. The savage Cimmerrian, along with Crom, Valka, Hotath and a few dozen other demi-gods, will be written by Roy Thomas, and completely illustrated by John Buscema. The first few weeks of the strip have already been pencilled by Buscema, and will be turned over

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to the syndicate by November, with release planned for early '78, Mitra willing.

The success of the full-color **Kiss** magazine has inspired Marvel to try out some of their other characters in the same format. **The Savage Sword of Conan** will appear in full-color later this year with a Bucema/Alcala story, to test the sales on barbarians, and Howard the Duck is pretty well set to try out some of Steve Gerber's more "adult" ideas. Two more books are planned, but the titles are not decided yet.

Marvel will follow-up the success of the Kiss! magazine with a high-powered book starring the Beatles. The story will be a factually-based history of their career with a center photo section. No artist has been chosen for the job yet, or a release date scheduled.

In a related development, there are at least three more music-oriented magazines in negotiation—all featuring wall-to-wall color, comics and photos. The first project concerns the upcoming movie, **Sgt. Pepper**, based on material by the Beatles, starring Peter Frampton. Marvel will probably do the adaptation.

Second on the agenda is an Alice Cooper magazine, providing that format problems can be worked out. Cooper's current a 40s/Bogart image, however, is less visual (at least in comic book terms) than his previous one, when he used to play with snakes, wear bizarre outfits, smash sets and hang himself.

Finally, and most importantly, Paul McCartney and Marvel are negotiating a very unusual deal, which involves movies, comics and original music. It all stems from discussions held a few years ago, when McCartney visited the Bullpen to present a cluster of characters he had created and wanted to see in the comics. Gene Roddenberry is apparently interested in producing a film based on some of these ideas, and Marvel is getting first crack at the comic tie-in rights. With or without the film, a color magazine of some kind will probably turn up next year, and McCartney will undoubtedly write a song or two or

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three, to tie-in to his comics debut and help sell the book. This, and the previous two ideas are by no means set to go immediately, but both Marvel and the various recording artists' promoters are extremely anxious to explore new methods of contacting audiences.

Several editors at Marvel have stated that Stan is interested in putting out some sort of **Heavy Metal**-type magazine that will utilize full color and more sophisticated story material. His plans are to include at least one continuing lead feature, to hook readers month after month. Stan himself has defined the major hold-up by stating, "There's an element of sex in **Heavy Metal** which is somewhat out of place in the Marvel line-up. And if we

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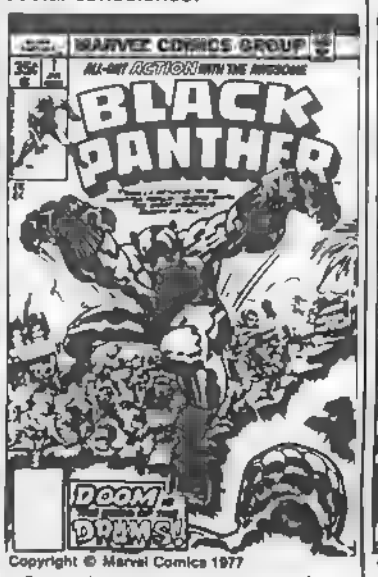
can't put the Marvel name on it, it's not worth doing." Some sort of compromise will undoubtedly be reached because this color magazine market appears to be successful, and Marvel magazines' associate editor Ralph Macchio is entertaining new ideas specifically designed for the format.

Moench and Paul Gulacy may return to Marvel as a team in the not too-distant future with a lady-spy oriented strip, perhaps for Stan's new **Heavy Metal**-type magazine. The idea started as an outer space project, but has finally been boiled down to more of a James Bond action format, complete with a super menace and a suitable villain, but with a social conscience.



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Doug Moench's Weird world is a candidate for series status at Marvel, but there is a problem in finding the proper artist. Mike Ploog, who did the first two stories, is no longer available due to his committments to film projects. Alex Nino is a possible replacement, providing he can keep some of his more bizarre visuals safely under control.

Herb Trimpe returns to the Hulk again, this time in greenskin's black & white magazine, but only for a single issue. The occasion is an opportunity for Trimpe to team the Hulk with the old Avengers line-up, before Captain America was thawed out and Iron Man got a new suit. Herb has actually gotten quite tired of illustrating the Hulk and his purple pants, but the sheer mindless energy of the story induced him to return one last time.

The Rampaging Hulk seems to be collecting more than its share of unusual events. Issue 7 features a Moench story pencilled by Keith Pollard, and inked by Tony DeZuniga, but with a difference! When DeZuniga received the job, he placed the pencils on a lightbox and inked the story on special Craftint doubletone board. This special paper allows him to apply grey tones to the work by treating the paper with different chemicals to develop tiny black lines printed on the paper. The job is reported to look fantastic, and Keith Pollard will even get his complete set of pencils back intact.

Godzilla will go on a rampage in Las Vegas in an issue or two, but purely by accident. It seems he starts out the story on top of a dam, which breaks and sends him tumbling into fun city. Once there, Godzilla's natural instincts take over and the MGM Grand crumbles into the desert. Then, for the next issue, Red Ronan enters the strip to do battle with Godzilla in the Grand Canyon.

Doug Moench has launched the **Master of Kung Fu** series on another 8 to 10 part super epic adventure which will reintroduce a number of old characters to the series. This long form allows Doug to develop many facets of the story at once, and this particular sequence has been

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inspired by Milton Caniff's early **Terry and the Pirates** newspaper strip. The story has sequences in China and will feature Caniff-type sultry Dragon Ladies and hordes of bad guys.

marvel moves in on sizzling star wars sensation

Pizzazz! has added a Star Wars series to its contents, with Chaykin and Thomas currently to continue their art and writing duties.

In the regular **Star Wars** comic, Luke Skywalker and friends begin wandering through space in search of evil as soon as the movie adaptation is completed, described by one editor as "The Magnificent Seven of space!" Flashy space opera and adventure will continue in the Lucas tradition, with Chaykin laying out the book and Frank Springer completing the pencils and inking.

Star Wars and Marvel will also be working together with Ballantine Books this November to continue riding the crest of the current space wave. The first six **Star Wars** comics will be

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reprinted in a paperback edition so that serious sci-fi fans won't have to be caught reading comic books.

Dracula goes to Hell in issue 64, according to Marv Wolfman, so that he can finally have it out with Satan concerning just who's the boss. Then issue 65 initiates another year-and-a-half long comics novel with a vampire attack on the United States. Since the book is now bi-monthly, a large number of guest-stars are going to appear to help keep the material fresh and exciting at 60-day intervals. So far, the

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Werewolf, Son of Satan, and Topaz have been figured into the Wolfman master battle plan, with more such forgotten horror heroes waiting in the wings.

Another Wolfman epic winds down as **John Carter, Warlord of Mars** finds his Dejah Thoris and settles various and sundry problems in issue 10. Then the series will begin two and three-part stories concentrating primarily on developing the characters, which up to now have been leaping, punching, stabbing and slashing too much to be understood. Dave Cockrum has even worked up a story that explains how Carter and Dejah Thoris first met, but straight adaptations of Burroughs' novels are still not planned.

Nova will abandon its juvenile approach somewhere around issue 20, and for a very good reason. Issues 7, 8 and 9 were aimed at younger readers and dropped in sales and frequency (to bi-monthly). Issues 10, 11 and 12 were more adult oriented, with better covers, and sales picked up again. Marv wants to continue this adult approach, along with improving the artistic

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look by keeping Infantino and Palmer on the book regularly.

The character of **Spiderwoman** will finally be resolved by her third issue, focusing on her activities as a straight night-prowler. Infantino and DeZuniga are the permanent art team for the series, which will take on a macabre visual style, full of dark alley crimefighting and midnight derring-do. Marv is sure he has finnally hit upon the right Spiderwoman formula, "She can't be anything at all like Ms. Marvel or any other Marvel heroine."

Wolfman has also managed to get far enough ahead on his own work to be able to do filler stories for other people's books. Almost a dozen such stories have been completed already, ready to drop into various series should the deadline doom creep too close any given month. With Jim Starlin, Wolfman has done a Captain American/Spider-Man team-up that can be used for either hero's book. There is also an **Avengers** story featuring a Captain America, Iron Man, Black Panther team, and a **What If?** plot posing the question,

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What If Someone Else Had Become Nova? This story is drawn by five artists taking different points of view: John Buscema will present the regular Nova in the intro and epilogue, Walt Simonson will do the female Nova, Carmine Infantino the black Nova (which was the character's original name when Marv proposed the series), Ross Andru the weak Peter Parker-type cripple turned Nova, and George Perez will illustrate a villainous Nova.

Marv has even done a fill-in **Howard the Duck** with Carmine, which emphasizes humor in a **Rashomon** plot in which three people explain to a psychiatrist what it's like to know a talking duck.

Finally, Wolfman has done

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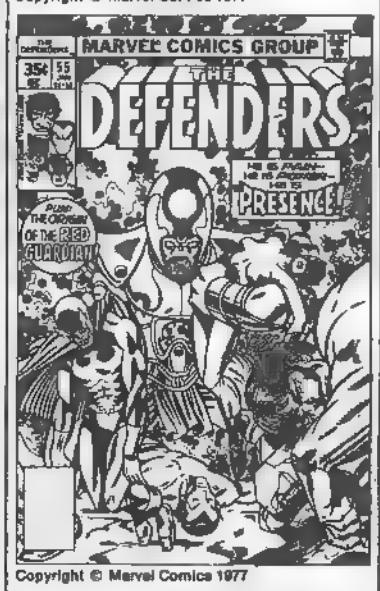

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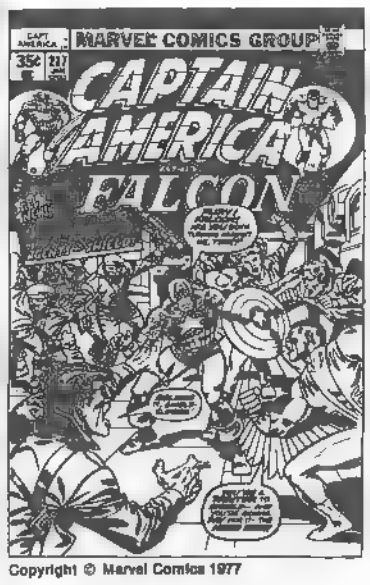
issue 190 of the **Fantastic Four** to allow Len Wein to get back on schedule after three and a half weeks of August convention-going. Merely a time-filler, this story is a family album affair, recounting highlights from the past, and featuring dozens of heroes and villains from the 60's.

When Wein once again takes over writing the **FF**, he will have thoroughly splintered the group for a series of single hero character adventures. The Torch will tangle with the Texas Twister for an issue, followed by a two-part story pitting the Thing against Diablo and Darkoth. Then Sue and the Impossible Man battle the Invincible Man, with Mister Fantastic rounding off the sequence by battling the newly resurrected Gregory Gideon. All this is building up to



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issue 200's special Dr. Doom punch-out extravaganza, which will also resolve a number of the personality conflicts between the characters.

There is a good chance that Len may relinquish **The Hulk** to another writer, only because he feels that the character has gone as far as he can take it. "I've just about run out of ways to get the Hulk in trouble every month, and he really doesn't have that broad a range of character or vocabulary."

Thor is another matter for Len, however, packed full of oppor-

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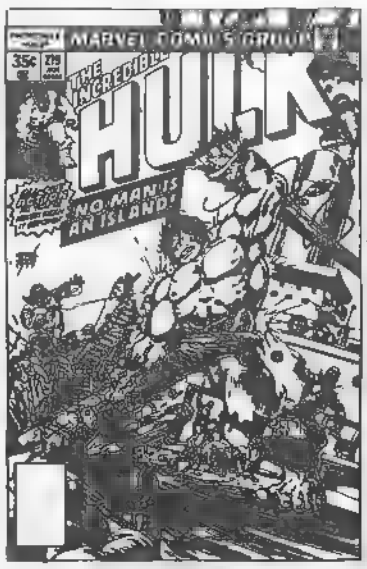
tunities to play with characters, both good and bad. In an upcoming issue, the Thunder God has a two-part run-in with Stiltman and Blastaar, followed by an issue bringing back the Living Racer in a new and improved form. Then Len plans to begin his three-part tale in which Thor loses his hammer, and Mjolnir finds a new master.

Finally, Len is teaming up with Wolfman to produce a **Spider-Man** novel for Pocket Books. Basically, Marv plots and Wein scripts, with both jobs interchangeable. Each agree that this



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project is intended to be the ultimate Spider-Man story—a blueprint tale that others can use as a "How to Write Spider-Man" guide. Doctor Octopus is the villain of the novel, and is involved with a blackmailing oil company that is threatening the U. S. This could be the first in a series of Marvel novels by Marvel writers. The real problem at this point is how to present the book so that it is recognizable as a new Spider-Man novel without being confused with the Pocket Books comic reprints currently on the stands.

In the underground market, Jack Katz' **First Kindgom** is flourishing, and even finding acceptance in the "straight" book field. Issue 7 has been pencilled, and Jack is currently

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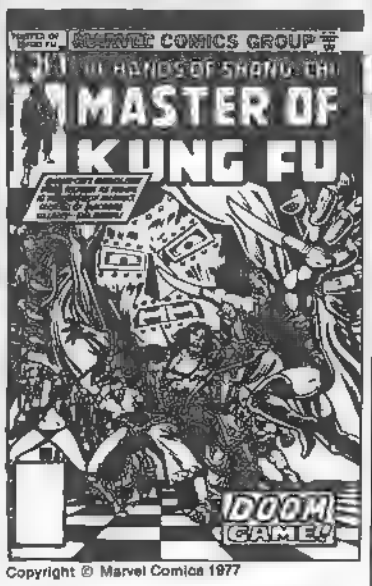

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inking the job. According to Katz, "It's taken a long time for me to develop my inking technique, but when I achieve what I know I will achieve, I'll have a technique which will be totally unique and my own. It will be my way of delineating black and white graphic illustration." With luck and determination, Jack will finish the book in time to publish issue 7 this year, and at the current rate of two per year, he will finish the entire 24-book series sometime in 1985.

The success of the **First Kindgom** is not strictly confined to the underground market either. The first six books of the series will be published by Pocket Books in a special large size "art book" edition. And Katz has already been approached by

the film community, where they know how to deal in BIG money, not comic page rates.

Though not exactly comics, any news concerning Conan seems to be of interest to comic fans, particularly when new books and projects are involved.

Ace paperbacks recently reached an agreement with all the Conan paperback authors for the production of brand-new Cimmerian sagas. Included in the deal are twelve novels, six heavily illustrated novellas and as many as six deluxe large-size paperbacks.

Ace's initial print run on the current series of paperbacks was 1,500,000 copies, with reorders averaging 200,000 per month. This high turnover activity has been responsible for the agreement between the Conan authors, and has opened new horizons for future publications. Since Berkley is printing the original Howard novels virtually intact, this deal will probably not affect their Conan books, so readers will have an abundance of barbarians to choose from in the months ahead.

Similarly, The Shadow will be

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available in multiple editions, but all from the same company. This comes about because of the recent dissolution of Pyramid paperbacks and the subsequent name change to Jove Publications. Though this is still essentially the same outfit, a number of staff changes have been made, resulting in a new outlook on The Shadow.

The most immediate impact of this new editorial policy can be seen on The Shadow's covers. The new art director has decided that while the first 12 books were dramatic and interesting, he would like all future editions to present the Shadow in a more melodramatic pulp manner. The new logo design was just part of this transition, and more adjustments will be seen in early '78. For one thing, there are now at least three figures to a cover, one of which is a sexy girl being menaced by all manner of bizarre pulp devices. The Shadow will be more directly involved as well, not simply posing dynamically before an unseen menace.

In addition, the first series of 12 Shadow novels is being repackaged as they are reprinted,

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featuring all-new cover paintings so that the books will have a single unified format when added to the new volumes being printed. Steranko is painting both the old and new covers for The Shadow, and finds that the new approach is a lot of fun and very satisfying, even if it does entail twice as much work twice as often.

Next issue, **MEDIASCENE** will present a special preview of **Silver Surfer** and color magazine projects, and a special feature on Marvel's unpublished **Prisoner** comic ●

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SPIDER-MAN!!!

"Make Mine Marvel" was the comics catchphrase of the stormy sixties.

Now Hollywood has taken up the slogan, and is busily trying to condense and cram the cumulative essence of 17 years, hundreds of inter-related characters, and over 5000 comics into the TV tube.

Thanks to the cashbox charisma of **Wonder Woman, Superman** and the Bionic breed, Marvel Comics now has a crack at the cinematic cookie-jar, with a vengeance. The hopes and dreams of many a Marvelite are finally being realized as nearly a dozen familiar heroes swoop, thwipp, stomp, ka-thoom and vroosh down upon Tinsel Town for their dramatic debuts

The first hero to carry the Marvel banner to the screen will be their wallcrawling breadwinner, The Amazing Spider-Man. He will make his premiere appearance this fall in a 90-minute feature-length production titled **The Mind Stealers.** Universal-TV is packaging the project for CBS, and the chances look good for a continuing series status.

Compared to some of the changes being forced upon most of the other Marvel TV-heroes, Spider-Man will come to the screen with his comic character virtually intact. The show's creative team have done their homework, and the production is being handled with equal attention to comic history and movie-making mechanics. The liberties taken with Spidey's legend are at times baffling, but will be nonetheless bearable to his fans, even if his costume isn't as dynamic as Wonder Woman's.

The first half of the film is particularly faithful to the comics, spending a proper amount of time and money laying the essential groundwork for both Spidey and the plot. The New York street scenes are filmed on location for authenticity, with second unit work and interiors completed in Los Angeles and Hollywood.

The story, written by Alvin Boretz, starts off with action: the New York police are vainly struggling to capture an extortionist whose particular criminal talent is the ability to exert mind-control over other men After a dramatic opening, the story stops to pick up Peter Parker in the offices of *The Daily Bugle,* looking for a part-time job as a freelance photographer.

J. Jonah Jameson invites Parker to leave, quickly, and go back to his college studies as a lab technician in a campus radiation research center. The story then unfolds in standard fashion, focusing on crime, criminals, the police and a new kind of hero.

The Mind Stealers continue to run rampant, forcing prominent New Yorkers into lives of crime which end in suicide. The wave of burglaries rapidly approaches epidemic proportions, with the mantle of purity and goodness finally resting on police detective Barbera, a Columbo-type character with a trenchcoat and cigar. His goals are defined early: find the criminal genius at work and recover the stolen loot.

With the stage suitably set, and the characters introduced, the famous wayward spider makes his short but crucial appearance, after wading through a handy puddle of radioactive waste. The spider strikes—and history is made!

Kindly old Uncle Ben doesn't even enter into the TV script, and the primary motivation of his death is sorely missing from Spidey's character. Peter's first spider scene occurs to satisfy the film's plot requirements, and never really involves him emotionally. One of the mind-controlled criminals is trying to kill himself by smashing his car in a dead-end alley, which is mysteriously occupied by our hero, taking a walk. With death careening towards him, Parker leaps to one side and begins crawling up the side of a building to escape.

After a token police investigation, Peter goes home to mull over his newly-found powers. The entire catalog of spider skills is recounted—strength, wall-climbing, and a heightened sixth "Spider-sense"—visually accompanied by scenes of the new superhero clambering along the roof and walls of his Aunt May's Victorian-style house.

In an altruistic frenzy, and for no particular practical reason, Peter decides that the world needs his powers on the side of the law, and is soon at work creating a suitable costume and inventing marvelous new supergadgets. His first self-imposed assignment is naturally to track down the Mind Stealers, who are still eating away at the core of New York society while mocking the police at every turn. It is at this point that the comic legend stops, the original TV story begins, and things begin to bog down.

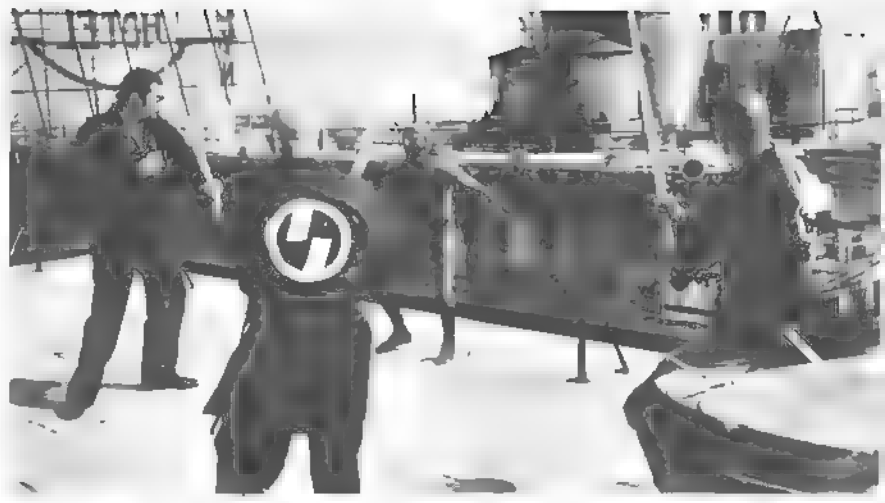
Spider-Man's mission to save New York turns into a side show as a religious cult, led by a fanatic named Dr. Byron, enters the tale. One of the Mind Stealers' "Hypnodiscs" puts in an appearance, but whenever the action flags, a stand-by squad of freaky martial artists appear, ready to jump out of the shadows and combat Spidey for no justifiable reason.

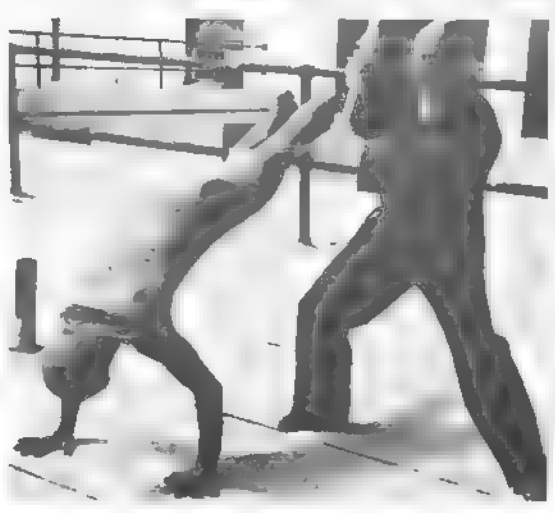
As a sub-plot, Peter continues to heckle Jameson for a job, which he finally gets, thanks to a series of exclusive photos of Spider-Man in action. On TV, this passes for characterization, much like Kojak's lollipops.

Spider-Man—The Mind Stealers is a good example of a comics adaptation succeeding in spite of television's mandatory "improvements." The fundamental gimmicks and personality are technically at the core of the production, and manage to support the psuedo-comic book plot.

Overall, the film takes itself fairly seriously, thanks to producers Charles Fries' and Ed Montagne's decision not to camp it up or go for cheap laughs. The low budget problems of Batman's TV series have also been pushed aside in favor of more expensive special effects and imaginative, realistic looking gimmickry.

The most drastic change considered was from the film's director, E. W. Swackhammer, who disliked Spider-Man's garish blue leotards, and wanted to make them black. This proposal was not contested, and Stan was prepared to adjust the comics to conform with the new color scheme. Luckily, someone spoke up and the idea went back to the discussion stage, where it was





MARVEL'S SWINGING TOP-LINER LEADS THE WAY TO TV FAME

PRIME TIME HEROES

PART ONE

overturned. Thankfully, the web-slinger will continue to appear in his red and blue fighting togs on both film and paper.

Part of the Spider-Man film's success lies in its adroit casting. Nicholas Hammond portrays Peter Parker, and looks very much like the Steve Ditko and Johnny Romita visualizations. Like Christopher Reeve, who plucked the **Superman** plum, Hammond is a soap opera veteran, shares the same acting background, and even bears a strong square-jawed resemblance to the Man of Steel's new alter ego. Comics apparently find their movie counterparts cast from the same stereotyped molds.

Hammond's performance as Parker is exuberant, athletic and energetic—as well cast as Wonder Woman. The sequence in which he first tests his spider-powers by scampering across the roof is particularly well done, conveying the proper sense of awe, wonder and naive innocence when confronted with the reality of super strength.

The supporting cast is equally effective, even though few have survived the comic/film transition. David White, seen in perpetual reruns of **Bewitched** as Darren's boss Larry Tate, is a credible J. Jonah Jameson. Some of the bluster and wild-eyed lunacy of the comics has been judiciously cut back, and his hair is snow-white, but JJJ still retains the hard-nosed drive of *The Daily Bugle's* publisher. (Too bad Stan himself wasn't cast in this part—Ditko's Jameson often appeared to be modeled after Lee.)

Aunt May has been transformed from an aged, frail old grandmotherly character into a more healthy senior citizen, played by Jeff Donnell. Her lack of frailties completely shreds Spider-Man's secret identity hang-ups, but she does play the part on the simple side, primarily concerned with Peter's lunch and keeping his shirts clean.

Detective Barbera is a light, humorous concession to TV's multitude of cops n' robbers shows, mixing Spider-Man's psuedo-fantasy with the jargon and rituals of modern police thrillers. Actor Michael Pataki makes Barbera a combination of street-wise professional and an eccentric bumbler, obviously a parody of Peter Falk's trench-coated crimesmasher. His primary function is to keep the Mind Stealers occupied until Spider-Man saves New York.

The fanatic religious leader, Byron, turns out to be the arch-villain, and is type-cast well. Sinister, corpulent and registering significant malevolent impact, Thayer David dominates his scenes physically and emotionally.

On a tender note, Peter Parker has picked up a new love interest in the film: Judy Tyler, daughter of one of the Mind Stealers' victims. The part is played by Lisa Eilbacher, who has appeared on a **Hardy Boys** show, and provides some shapely set decoration.

The special effects are also stars in this Spider-Man film, providing a number of unusual and memorable scenes that seem to have been lifted directly from comic panels. When Spidey climbs a building, there are streets and cars moving below. He does not climb standing up either (a major **Batman** fault), but crawls using his hands in a crab-like crouch in the best Ditko tradition, and adopts the stylized comic book poses.

Inside the Spider suit for these stunt shots was veteran stuntman Fred Waugh, who gives spectacular, acrobatic performance Through the use of a special harness and an artfully disguised cable, Spider-Man literally scrambles up 12-story buildings and leaps across concrete canyons, scurrying back to the ground head first. A special rig even allows him to do a 180 degree flip-turn on a vertical wall.

New techniques in videotaping have allowed the film to use realistic backgrounds during these special effects scenes, economically but effectively. One such sequence is particularly memorable, with Spider-Man falling off a building, the street rushing up from below. His hands claw desperately to latch onto something, and finally make contact with a granite sculpture on the first story of a building, all filmed in *one continuous shot*!

Even the spider's web makes it to the screen through a trick called backcranking. First the webbing is laid upon the desired object, and attached to a thin wire that can be retracted into the famous web-shooter at high speed. The wire is pulled, the webbing drawn in, and the film is run backwards for the final print, causing the spider's web to appear to be springing from Spidey's wrist—just like in the comics.

Spider-Man—The Mind Stealers does have its flaws—a weak storyline and predictable action—but it shows promise and ambition. For some reason, the costume is below par, not even up to some amateur contest standards. It also lacks Marvel's character rapport and Kirbyesque dynamics, but seems to be moving in the right direction.

There is an excellent chance that this film will serve as the pilot to a full-fledged weekly series. The production company has invested in a run of **Amazing Spider-Man** comics to expand their knowledge of the character and increase their overall sensitivity towards the subject matter.

Conflicts in concept may arise between fans and the film as Executive Producer Montagne explains, "Our Spider-Man is going to be rooted in the real world. He won't be battling costumed super villains, but real criminals." This also explains why so many TV adaptations go through so many changes: the licensing producers take an attitude of possessive interest in their projects, and feel they must leave their footprints in the sands of time. This possessiveness also results in a positive attitude on filmmakers's parts however, and in Spider-Man's case, makes his producers talk as though there are more spider plans on the drawing board.

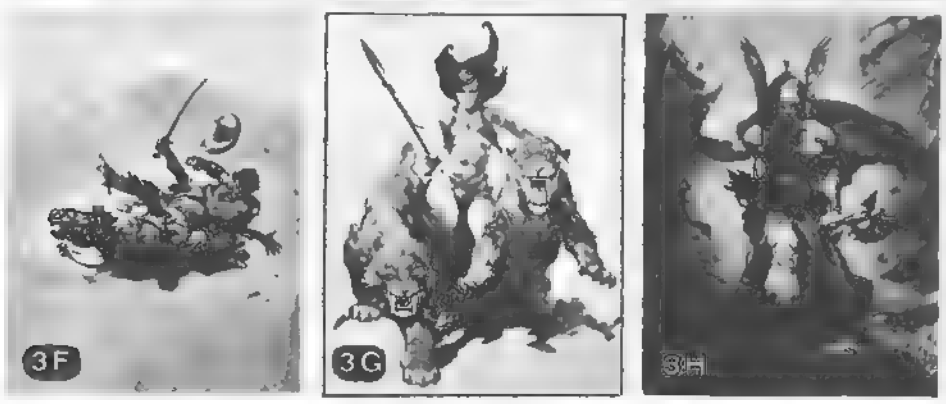
Perhaps, if Universal will contact Wonder Woman's costume designer, and trade their film formulas in for comics' cosmic creations, **Spider-Man** will appear regularly on the TV screen. It would be a shame though, not to include Kraven the Hunter, The Kingpin, The Scorpion, Doctor Octopus, The Lizard and the Rhino in Spidey's robust roadshow—not to mention the latest version of The Green Goblin Strikes!

But then, that's show biz!●

PHOTOS: *Far left*—Nicholas Hammond as Peter Parker. *Top* (left to right)—Spider-Man faces off with Kung Fu killers. David White as J. Jonah Jameson. Lisa Eilbacher as Judy Tyler. *Middle*—left; Spider-Man being amazing. Top right; Spidey on the brink. Lower right; Michael Pataki as Detective Barbera. *Bottom*—upper and lower left; kung fu action. Stuntman Fred Waugh strikes a Spidey pose. Top right; fancy fencesitter on the alert. Thayer David as Dr. Byron.

MEDIASCENE DISCOUNT POSTER SERVICE

MEDIASCENE DISCOUNT POSTER SERVICE



CONAN, BRAK, JOHN CARTER, TARZAN! All these heroes *and more* are available now on gigantic *full-color* posters at bargain prices. These posters capture the essence of heroic fantasy and sword & sorcery, and usually cost $3.00 each. Now, through SUPERGRAPHICS, YOU can get them *all at discount prices.* Order NOW!

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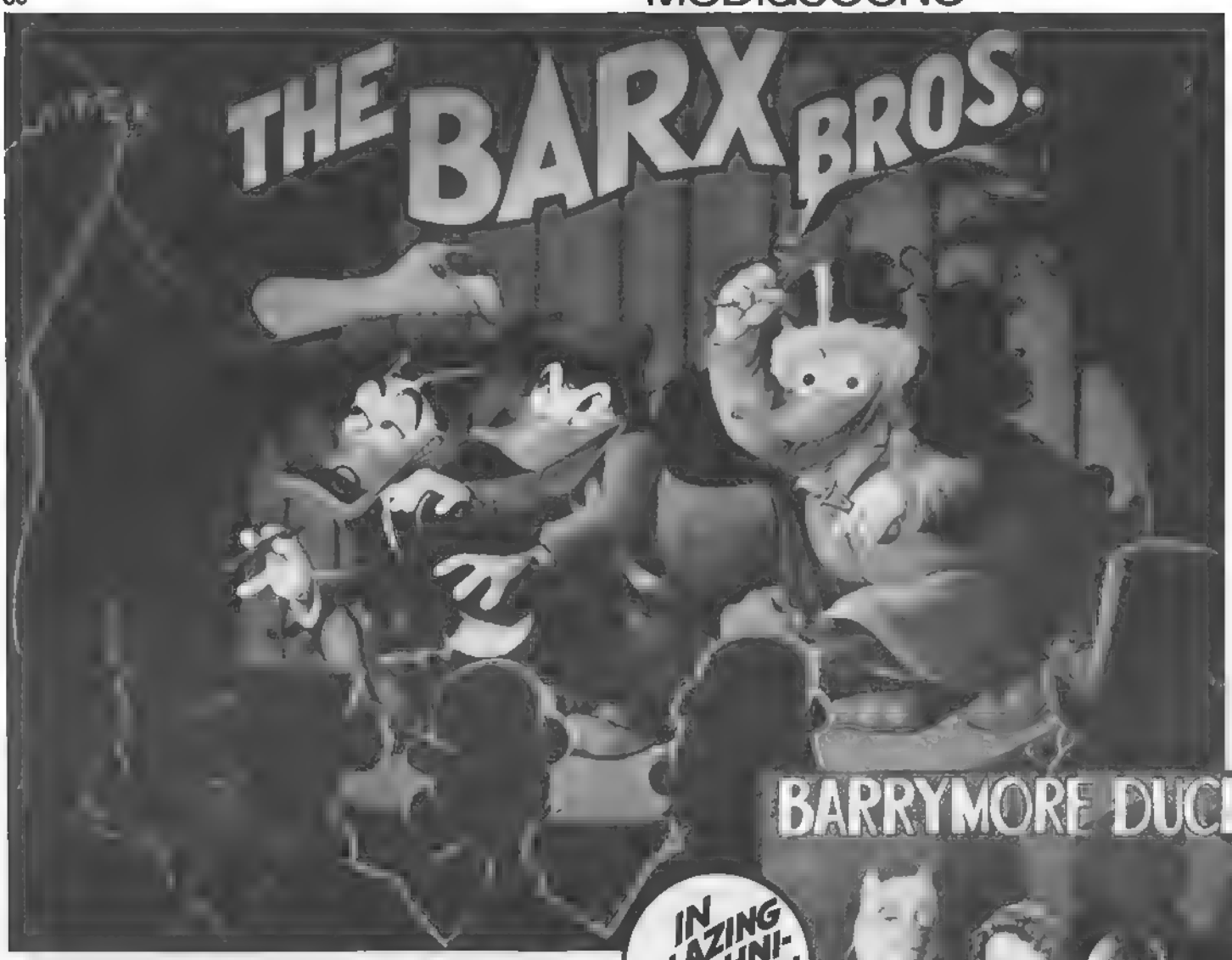
SPECIAL: ORDER 31 OR MORE FRAZETTA POSTERS FOR JUST $2.17 EACH AND ADD $2.50 POSTAGE—A SUPER SAVINGS OF $25.00 OR MORE!

POSTERS ARE SENT IN A HEAVY MAILING TUBE

Frazetta is back again, with a second full-color collection of rare and unpublished paintings in **The 1978 Frank Frazetta Calendar.** Here are 12 dynamic and dramatic paintings which *did not appear in any of the Frazetta books,* an unforgettable gallery of slave girls, barbarians, warriors and warlocks in ferocious battle. These are the paintings that originally graced Robert E. Howard, Edgar Rice Burroughs, Science Fiction Book Club, and sword and sorcery paperback covers, and were often repainted by Frazetta to enhance their impact and beauty. As a bonus, there is also a poster-size centerspread of the hell-born *Fire-Demon.* Altogether, you get 13 beautiful and powerful paintings that will hang on your wall through the new year. The last Frazetta Calendar was a sell-out success, so get your copy of the **1978 Frazetta Calendar** today for just $4.95 plus .55 postage and handling. Ready in August.

It's the newest and best collection of art yet from the master of fantasy, Frank Frazetta. An invaluable addition to any collection, **The Rare Frazetta** collects dozens of hard to find pieces under its full-color covers for the first time ever. Much of the artwork is from out-of-print portfolios, movie posters, record jackets and science fiction book club promotional pamphlets. Many of these drawings and paintings were originally issued in limited quantities and immediately became collectors items. The **Rare Frazetta** will be available for a limited time only, so order your copy while you can. It's a gallery exhibition of women, warriors and wizards that deserves a place on your shelves for just $5.00 plus .50 postage.



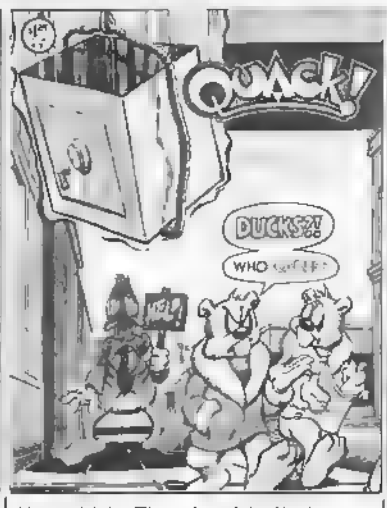
A three-handed pinochle game with squeaky cards? A thark with a thore throat? Mel Blanc, Clarence Nash and Steve Gerber in a heated conversation? *No!* It's **The Barx Brothers,** a wacky, new poster from Supergraphics. This giant 20"x26" full-color print painted by George Chastain, is a cocoanut classic, and not just a pile of horsefeathers. As refreshing as a day at the races or a night at the opera, **The Barx Brothers** (no relation to Carl) is a brilliant rendering of the three puddle paddlers caught in the act of plucking a burlesque beauty. Join the distinguished audience (look closely now, and try to identify them) for just $3.00 plus .50 postage and handling.

Waddle with Barrymore Duck through the twisted alleys of fowl-play and quack-action in **The Maltese Mallard.** It's a classic movie poster by George Chastain, 20" x 26" in size, and available for just $3.00 plus .50 postage. This is the film that clutched audiences by the pinfeathers, and set the pace for hardboiled-egg tales of deduck-tion. Barrymore leads with his beak, and doesn't mind stepping on a few webbed toes in the search for the mythic black bird. A giant new poster from Supergraphics.

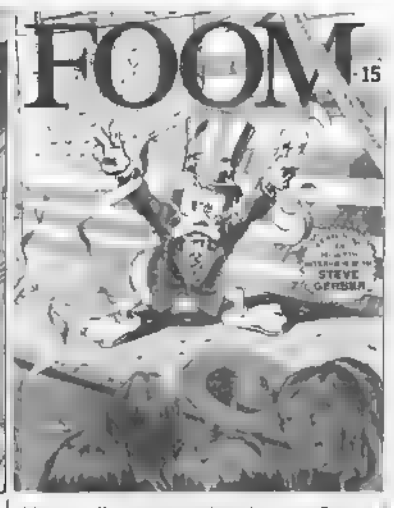
Goes by the name **Scarface Duck.** Now full-color, 19" x 24" wanted posters are available, taken from official file renderings by ace duck portrait artist Frank Brunner. Be on the lookout for this unsavory individual, and make *every* effort to apprehend him. **Scarface Duck** will not be in circulation long, so do your part to shorten his insidious career of crime. Just $3.00 plus .50.

Avast, me Duckos!! Ship aboard with the fowlest cap'n ever to sail the Seven Seas! It's the **DUCKANEER** and his lusty crew, ready to cast off on a plunder cruise under the grim smile of the Jolly Roger. Sir Francis Brunner IV has captured his likeness in a full-color 19" x 24" poster that's ready to hang from your highest yardarm—yours for just $3.00 plus .50 postage.

Relive this memorable moment in film history with a feather-ruffling poster of Barrymore Duck, captured forever in all the malefic evil of his infamous 1931 Unicycle Pictures role, **DRAK-ULA,** directed in atmospheric black and white by George Chastain. The hypnotic eyes, fanged beak and swirling opera cloak that scared the pinfeathers off moviegoers for $2.00 plus .50



Waughh! The hard-boiled egg has hatched! **Quack** quakes with far-out funny animal fantasies, from Cap'n Frank Brunner's sea-faring *Duckaneer* to *Newton the Rabbit Wonder* by Aragones and Leialoha. There's also *Duck Death,* more Rabbit Wonder, Chaykin, Scott Shaw, Alan Kupperberg and Dave Stevens. Each issue is just $1.25 plus .25 postage and handling. Waak!



Howard's speechwriter, Steve Gerber, reveals all in this issue of **FOOM MAGAZINE** in a candid, outspoken interview on the hatching of a candidate and his political roasting. In addition, the full contributions of Brunner, Colan, Ploog, Mayerik, Leialoha and others are revealed to the public. The straight, hard-hitting truth for $1.25 plus .25 postage. *Peanuts, indeed!*

LOOK OUT! HERE COMES THE HULK!

The classic comicbook grotesquerie has managed to smash his way into a slot on prime-time television. One of the most *lovable* of Marvel's army of superheroes, The Incredible Hulk, is yet another in the blitz of live-action specials adapted from comic books for the home television screen this fall. Brought to life by Ken Johnson, who is responsible for Lindsay Wagner's popular **Bionic Woman** series, **The Incredible Hulk** can be seen as a model for Marvel's comic book character adaptations.

The production is relatively hush-hush. Bill Bixby has the crucial role of Dave "Bruce" banner, the scientist who unwillingly becomes a green-skinned monolith of muscles and explosive fury.

The vital role of the green goliath has now been filled by well-known professional weightlifter Lou Ferrigno, who has a

super-muscular physique with the proper Hulk look after the green treatment. Curiously, the role had originally been given to Richard Kiel ("Jaws" in the new James Bond flick **The Spy Who Loved Me**). Early test results proved unsatisfactory, probably because Kiel lacked the bulk and raw power appeal. Director Al Meedy scrapped some already completed footage and put Ferrigno in the purple pants.

According to the project's publicist, Roy Givers, the producers are not certain at this time as to the possibility of **The Incredible Hulk** expanding into two interrelated episodes or remaining as a single, inclusive product.

The plot is far removed from its comic book counterpart. Rather than have the Hulk created as a bi-product of atomic radiation, the TV version is the result of experimentation conducted with adrenalin serums. The Hulk will be transformed from an "atomic Dr. Jekyll and Mr. Hyde" into a chemically induced vision of raw humanity. The Hulk has always had the pathos of Robert Louis Stevenson's classic character, but was granted a modern cynicism brought about by the atomic paranoia. The television production has reduced this paradox to an insignificant point.

The initial episode directed by Al Meedy at Universal Studios has the Hulk functioning as an avenging hero. According to Roy Thomas, the strangest thing about this television Hulk is that the first time he appears on screen is while changing a tire. It seems that Dr. Banner is stranded with a flat tire and out of desperation and frustration brings the Hulk up out of his subconscious. It is this emotion link which differentiates the comic book Hulk with the TV version. As his emotions change, so does the Hulk.

One should realize that the efforts on the part of television producers to bring comic book characters to the screen are not totally unrelated. The Spiderman production was made by a filmmaking unit working at CBS Studio Center in Studio City. **The Incredible Hulk** was produced on the Universal Studio lot, a few minutes away. Not much of a coincidence in these facts, granted. But both shows are scheduled for screening on CBS in the fall.

And the mass transfer of

Marvel superheroes does not stop with the above two mentioned projects. Several other Marvel characters are being readied for filming at this time. Some of the more interesting projects on the schedule for the next couple of months is a proposed Sub-mariner show as well as another dealing with The Human Torch. Larry Segal is producing the Submariner episode, while Al Balter is helming the Human Torch.

There are more super hero projects planned, but they are extremely tenuous at this time.

One of the more interesting developments was disclosed by Charles Lippincott in relationship to a proposed Howard the Duck film. It seems that George Lucas expressed interest in working on a version of Howard The Duck for television. The idea never really got off the ground. Yet it is always interesting to see how various forms of mass media somehow interrelate.

In addition to the projects already mentioned, however, Marvel has also sold the rights to Universal for similar features or series which would star Doctor Strange, Captain America, Ms. Marvel, and possibly use a host of well-known Marvel villains. The superhero boom is on, and Marvel's prize crop of wise-cracking contemporary characters will face their toughest battles yet—against a handful of top rated prime time adversaries.

Marvel is not the only one with an eye on television. DC has already proven successful with their Wonder Woman character on prime-time television. For the

season, CBS picked up the mini-series from ABC and turned it into a full-fledged series.

Lynda Carter is still the amazing amazon only for the new CBS show she's been updated to the 1970's. Other interesting projects include Filmations' proposed combination live - action and animation version of Plastic Man. At this point, only a script exists for the production; the book has been cancelled but will be reinstated if the show actually begins shooting.

All of this rush to relate comic book superheroes to a mass audience may be in response to the upcoming Superman film now in production. Charles Fries, the producer of the Spiderman film put it this way: "We will be doing it first. It just happens that way. When Irwin Allen was still editing his **Towering Inferno** were were about to put a film on television we had made called **Terror on the 40th Floor**. It was the basically the same story." This same thing might be at work with the decision to produce so many television films featuring superheroes. The actual Superman movie is not scheduled for release until mid-1978. It gives television producers more than enough time to create a new genre of heroes adorning the home TV set.

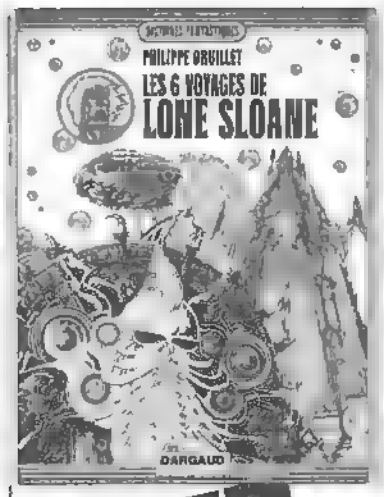
Even Conan the Barbarian is making his way to the screen. Tentatively directed by John Milius and starring Arnold Schwartzenegger who has signed for five films, Conan could go into production as soon as Milius finishes his latest film, **Big Wednesday**. In classic style, another independant producer is going of scoop this major

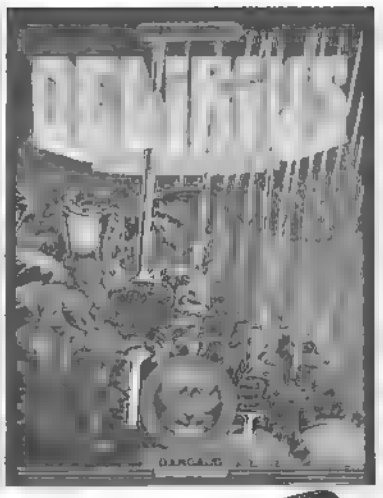
production with a similar vehicle. In this case the film is entitled **Sagan** and is a full-fledged sword and sorcery epic. Exclusive photo coverage on Sagan, Conan and Milton Subotsky's **Thongor** in the upcoming issue of **MEDIASCENE.**

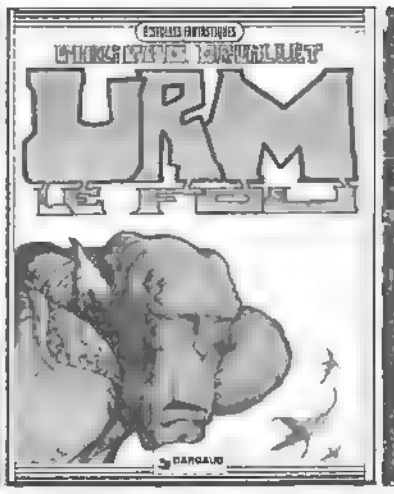
Suffice to say that comic books are finally being taken seriously. The eventual acceptance on a mass level will only increase their viability. When these shows are aired, literally millions of people who never heard of Bruce Banner and the Hulk will be exposed to a facet of popular American culture rich in imagery and imagination. It is only through the efforts of people like Ken Johnson, Charles Fries and others that this particular vision of fantasy will become part of the mass culture.

On a final note, Harlan Ellison is talking over the possibilities of scripting a Spirit film for director William Friedkin. With people like Friedkin and George Lucas interested in projects such as this, the possibilities are wide open to give comic books a lasting place in entertainment history. It may sound pretentious, yet it is through projects such as these that renewed interest flourishes. These efforts may reduce comic books to a formula to be force fed to a large number of people or it could become a turning point. For the answer one must keep watching the tube.●

Carl Macek







FIVE FANTASTIC VOYAGES!

Philippe Druillet is more than just a comic artist, or even a dream-weaver. He's also an emotionally violent poet, designer and machinest. In his stories, passions erupt, metal screams, color rages and legions of mutated beings rend hostile galaxies. Here are five full-color Druillet books, just imported from France, and packed with devastating visual pyrotechnics. **The 6 Voyages of Lone Sloane** is an award-winning odyssey through a tortured mechanistic universe. **Delirius** is a chronicle of cosmic warfare in a scientific Sodom and Gomorrah. **Yragael** is a tale of swords and sorcery on a grandly bizarre scale, which combines with its sequel, **Urm the Fool,** to create an apocalyptic epic of creation, vengeance, and destruction. **The Night** is Druillet's penultimate personal concept, pitting thousands of spaceborne cyclists against Death itself. These 9½" x 12½" volumes are hardbound and printed in French, with approximately 70 full-color pages for $5.50 plus .50 postage each. Easily the most shattering graphic science-fantasy series ever published!

THE 1977 FRAZETTA CALENDAR is now out of print and has become an *instant collector's item!* Here are a dozen paintings which did not appear in **The Fantastic Art of Frazetta**—though some originally saw print as Robert E. Howard and Burroughs' paperback covers, and were afterward repainted by Frazetta While they last $7.50 plus .50 postage.

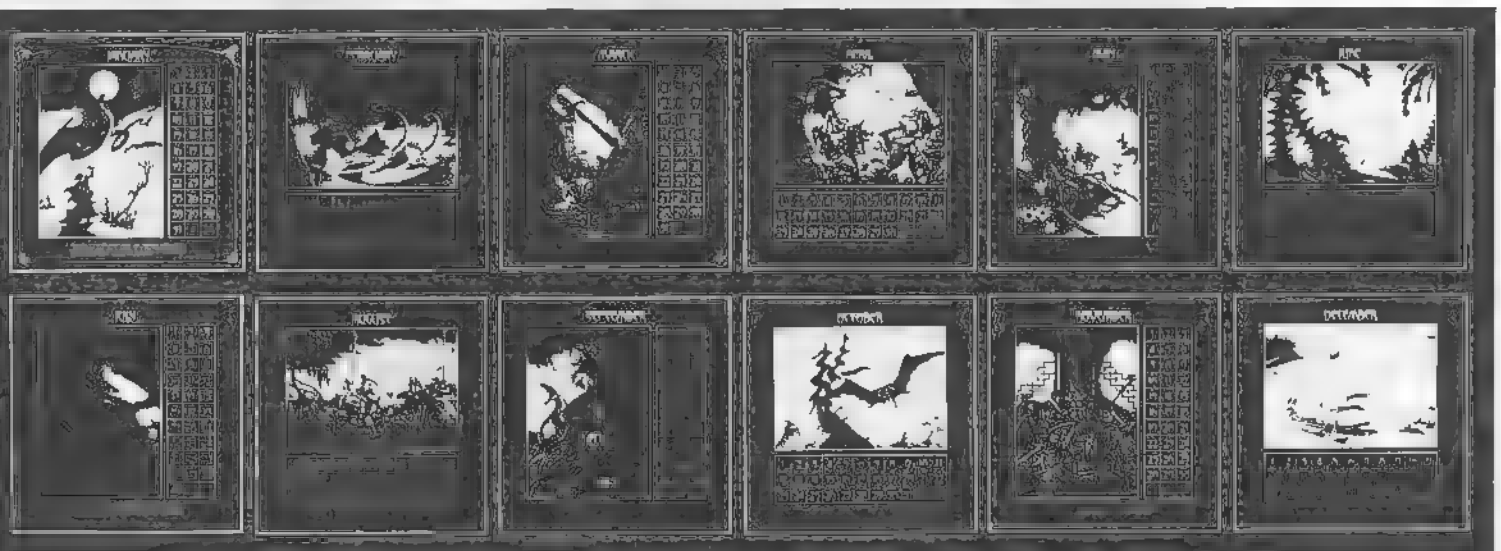
This is the first and rarest of the Frazetta folios, out of print for years! We've secured a limited quantity of this publication and are making it available on a **first-come, first-served basis.** Tarzan, David Innes and a host of Edgar Rice Burroughs' heroes, villains and beasts are interpreted masterfully by the magic Frazetta pen $2.00 plus 50 postage.

A companion volume, similar in size and format, features a collection of Frazetta's most difficult to find work—his CONAN sketches, John Carter of Mars illustrations, men's magazine art and obscure record album covers. **After these are gone, there will be no more!** Order your copy today. $2.00 plus .50 postage.

For the specialist! Here's a portfolio devoted exclusively to the Frazetta woman, an unforgettable collection of females with curves in places where most girls DON'T EVEN HAVE PLACES! full and double page-sized pin-ups make this **one of the most unique Frazetta offerings yet**—and are available only in this publication. $2.00 plus .50 postage.

Roger Dean's **Views** represents an alternative reality, which he powerfully conveys in his conceptions of life, energy, matter, motion and time. The volume is a massive 12" x 12", printed on quality stock, nearly a half inch thick. Every page is alive with vivid color, featuring dozens of full and double page spreads. $10.95 plus .55 postage.

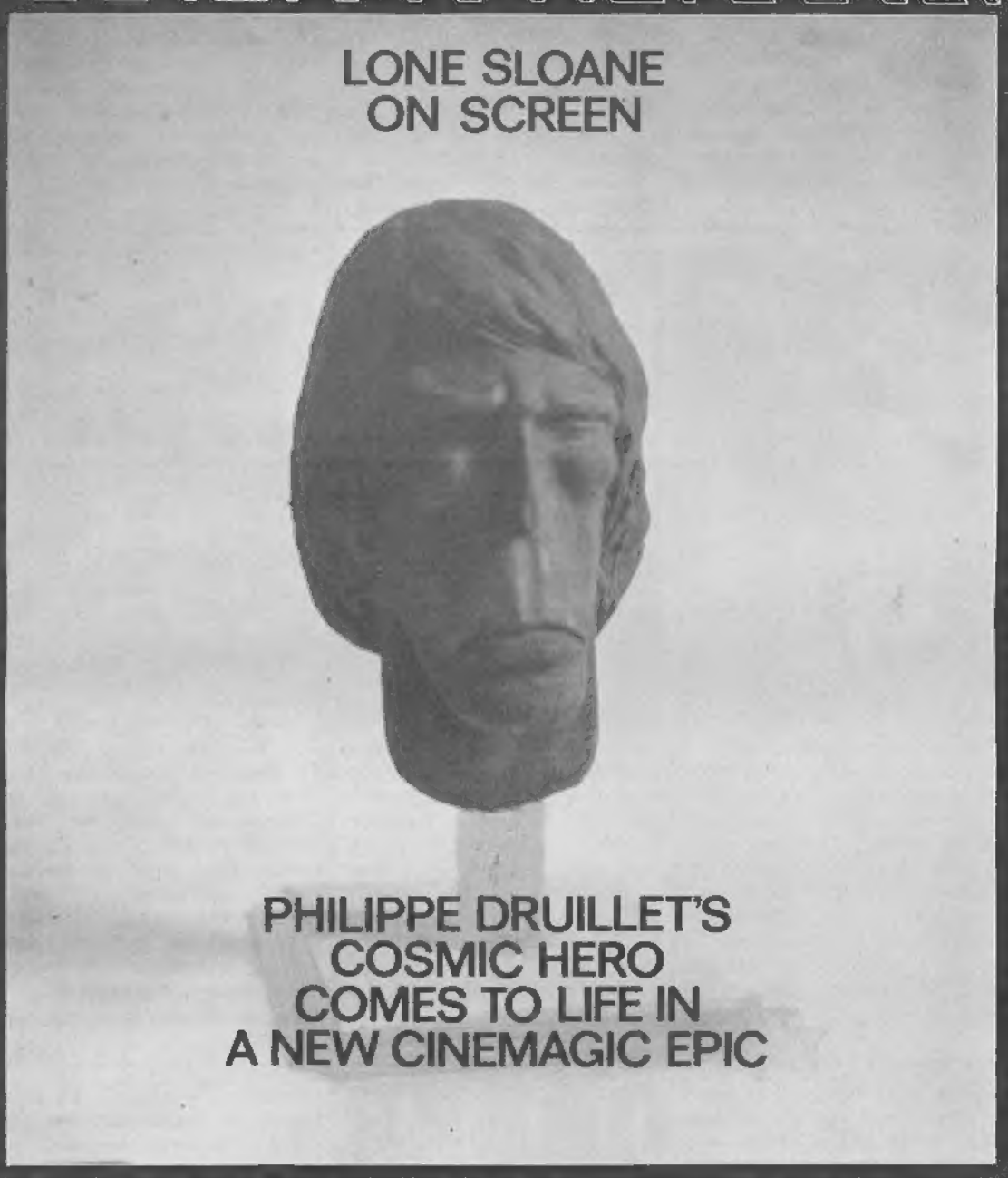
Elric, Corum, Dorian Hawkmoon, Count Brass and a host of other heroic fantasy characters have made Michael Moorcock a leading author in the sword & sorcery genre. Now, twelve spectacular scenes of Moorcock magic, monsters, swordplay, pageantry and hideous demons have been stylishly interpreted by renowned British fantasy artist Rodney Matthews, and are available on a staggering 16½ x17" calendar titled **Michael Moorcock's Wizardry and Wild Romance.** This magnificent calendar reproduces all twelve paintings in full-color on quality artboard, mounted on a heavy backing board. As a bonus, there's a current bibliography of Moorcock's writings printed on the back. Enter Michael Moorcock's world of Wizardry and Wild Romance for just $9.00 plus .75



MICHAEL MOORCOCK'S WIZARDRY & WILD ROMANCE

VALLAOR

LONE SLOANE ON SCREEN



PHILIPPE DRUILLET'S COSMIC HERO COMES TO LIFE IN A NEW CINEMAGIC EPIC

There has always been a close affinity between comics and film. Both media employ the technique of visual storytelling: one accomplishes its task photographically, the other with meticulously rendered drawings. Technology has finally given up enough secrets to allow a marriage to form between pure comics and pure cinema. The result will be seen in Jean De Joux and Elizabeth Savel's upcoming video animation production of **Vallaor,** a feature-length film created and written by Philippe Druillet.

Jean De Joux discussed the possibilities of three dimensional animation with Druillet over two years ago. Intrigued with the concept of creating fantastic visual backgrounds for an animated film utilizing a complex electronic videotape mixing system, the famed French comic artist has conjured up a definitive epic adventure to bring his classic space hero, Lone Sloane, to life. To stimulate the project, Druillet even went so far as to sculpt a near-lifesize bust of the galactic symbol of liberty of those who live in the ether "underground."

His script for **Vallaor** is both a cosmic opera and a mythological homage: "In those days of Apocalypse, in the midst of the streams of energy and matter, by the whim of the ancient Gods, Vallaor was born. Vallaor; the planet of Love, Gold and ...Blood." This magical world became the dream of the universe, a cosmic goal to be sought by those adventurous enough to make the journey. Unfortunately each quest, either as mass crusade or solitary journey, was drowned in rivers of blood. No being was ever to behold this marvelous planet and live. The legend of Vallaor was eventually lost, only to be reborn in another galaxy whose beings were stronger and more determined than ever to find the symbol of love and perfection.

At this point the legend gives way to the facts. Sometime, somewhere in the dark abyss of time, a revolt has begun in outer fringes of the Group 6 and Group 8 galaxies. The Great Official, at the peak of his power, is faced with an eventual overthrow. To appease his minions, the G.O. revives the quest for Vallaor, assigning a secret agent to track down and produce evidence which will eventually lead his subjects to the wondrous planet.

Lone Sloane, a space pirate and champion of the oppressed, intercepts messages coming from the deepest regions of space, a void thought to be lifeless and certainly a place fit only for fear and terror. His casual investigation leads him to the power struggle being fought by the Great Official. A series of seemingly unrelated events brings the mystery even farther from reality. The galaxy is being invaded by a race of Red Spots (strange mechanical ant-like creatures); cargo ships are being attacked at random, and Agent X, sent to discover the secret of Vallaor, is executed on a remote barbarian planet.

Sloane believes that these events revolve around a single motive. His investigations are monitored by the G.O. who attempts to stop him before he learns too much. Magicians and demons are brought into the action as Lone Sloane drives closer and closer to the truth. Old passions are rekindled as the G.O. pits the ageless beauty of Illia, the sorceress, against her past lover Sloane. The rituals of magic and combat are realized on an epic scale. Sloane finally reaches the Purple Sea and takes off with the star ships, beautiful boats manned by singing sailors, who pilot their fleet of wooden vessels from the sea into outer space.

It has become apparent that the G.O. has constructed this quest for Vallaor as a diversion. Lone Sloane must find the planet of Love, Gold and Blood in order to satisfy the forces of rebellion and his own curiosity. He is unaware that the source of all evil resides in Vallaor.

Druillet has constructed his film with legions of demons, monsters, bizarre creatures, robots, magicians, armies and other forms of exotica. His architecture is unique, totally flamboyant and genuinely *alien*. Even his weaponry is wrought from an imagination that bristles with fantastic images. The question that arises then is how can Jean De Joux and Elizabeth Savel attempt to transfer this powerful graphic artist's work to the screen without compromising his style or visual authority. The answer is simple, but the technology which supplies that answer took De Joux and Savel years to perfect.

First the answer: video animation.

Now the technique. Video animation is a new system patented by Jean De Joux for the recording of "conventional cel animation" *directly onto videotape*, then transfered to film, if necessary, for purposes such as distribution. Those familiar with the sophistication of the video system for creating special visual effects can see the possibilities . The video animation drawings are made according to a story-board on large drafting film (140mm). This film is loaded on a horizontal electronic film transport placed in front of a color TV camera. The drawings are then automatically recorded in sequence, one frame at a time, with the use of the CMX editing system on a video disc. With this technique it is easy to combine live action with the recorded animated product. Animation techniques that would normally take weeks are accomplished almost instantaneously by the use of the appropriate electronic picture insertion system.

What this means in relationship to Druillet's graphic universe is simply this: his original drawings can be transformed directly to videotape to serve as backgrounds for the eventual action of the script. Fortunately Jean De Joux is not a simple artist. He, like Druillet, is a visionary. Rather than deal with conventional two-dimensional, flat animation, De Joux is using Druillet's architecture and landscapes as models for actual three-dimensional construction. He plans to create in miniature scale *fully realized* Druillet landscapes complete with exotic buildings and alien forms. This will enable De Joux to go Disney's multiplane camera one better. Rather than only being able to move across a single plane, De Joux will be able to completely *encircle and travel through* his sets with a freely moving miniature color TV camera.

He will then combine the rotoscoped movements of actors functioning as silhouettes for the animators to flesh out a la Druillet in perfect scale to the miniature landscapes through the electronic wizardry of his video animation technique.

What of Druillet's involvement?

Not only will he provide the initial character designs and architecture for Vallaor, but he will work out of Los Angeles, where the film is to be produced and actually *hand paint the sets and draw many of the figures* of the rotoscope sequences. As Jean De Joux puts it:

"I am not trying to emasculate Druillet's art. For the first time a science fiction fantasy comic strip is coming alive by the magic of 3D animation on a cinemascope screen. This fabulous French artist is one of the most successful graphic entertainers of Europe. I want to capture his art on film."

To aid De Joux in his work as an animator, Druillet has sculpted a bust of Lone Sloane. It was his first attempt at working with clay. The result was so pleasing that Druillet has consented to do several more of the major characters. This three-dimensional interpretation of his comic strip characters enables De Joux to completely visualize the facial structure of Lone Sloane from any angle.

As an innovator and director, Jean De Joux is quite capable of producing this type of film. Along with Elizabeth Savel, De Joux won an Emmy nomination for outstanding achievement in children's programming for their video animation work on Hallmark Hall of Fame's recent version of **Peter Pan** for NBC's **The Big Event.** He has worked in the field of animation many years and has also distinguished himself as a cartoonist and humor editor for **Paris Match Magazine.** On the subject of Druillet, this French-American is quite eloquent:

"Seeing Druillet's work is like listening to Pink Floyd, watching Sophia Loren, reading Bill Kotzwinkle or witnessing a Lunar Landing. You're never quite the same. Druillet, as far as we are concerned, is the master of the universe in the field of comic art. The difference between his work and that of other science fiction artists is immediately apparent: they design universes, he *creates* them."

A projected release date for the film has been set for 1979. Most of the preproduction work on the film has been completed. It remains for Jean De Joux to stage the miniatures and shoot the actors for the rotoscoping.

"**Star Wars** and **Wizards** proved that audiences and studios are ready to deal with products such as this. **Vallaor** begins where **Star Wars** leaves off. It is, for all practical purposes, a contemporary **Fantasia,** but with one more dimension than Disney was offering. Druillet's **Vallaor** is an epic, heroic-comic entertainment."

The cinema and the comic book are finally blending into a totally new form, one that is about to be explored by De Joux and Druillet. The possibilities are limitless.●

Carl Macek

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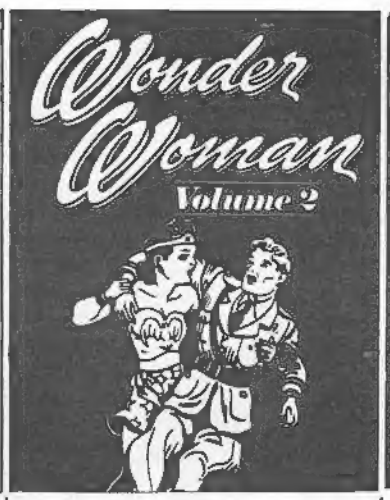

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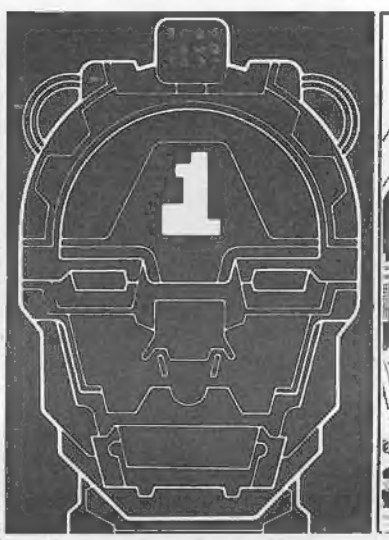

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○E	○T	○2L	○3A
○F	○U	○2M	○3B
○G	○V	○2N	○3C
○H	○W	○2O	○3D
○I	○2A	○2P	○3E
○J	○2B	○2Q	○3F
○K	○2C	○2R	○3G
○L	○2D	○2S	○3H
○M	○2E	○2T	
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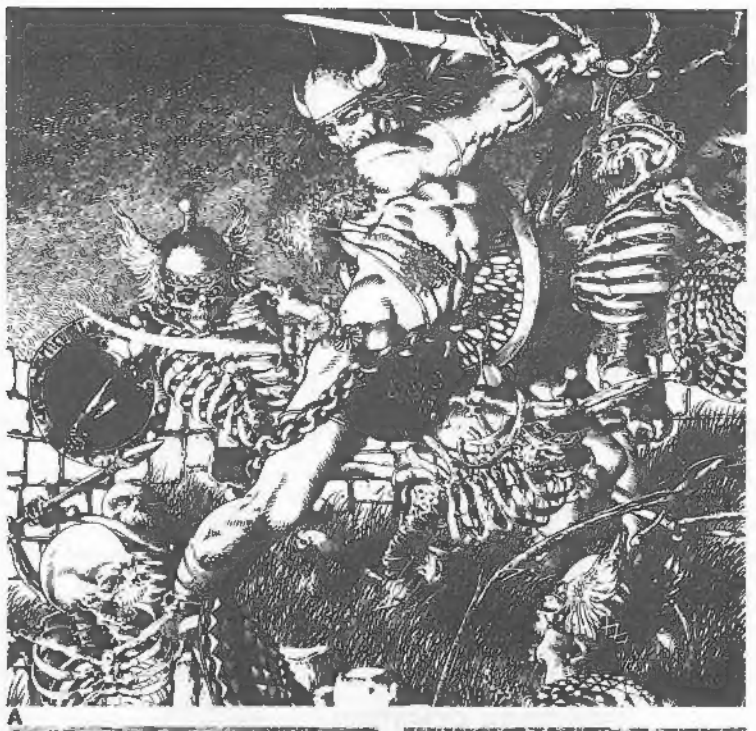

A

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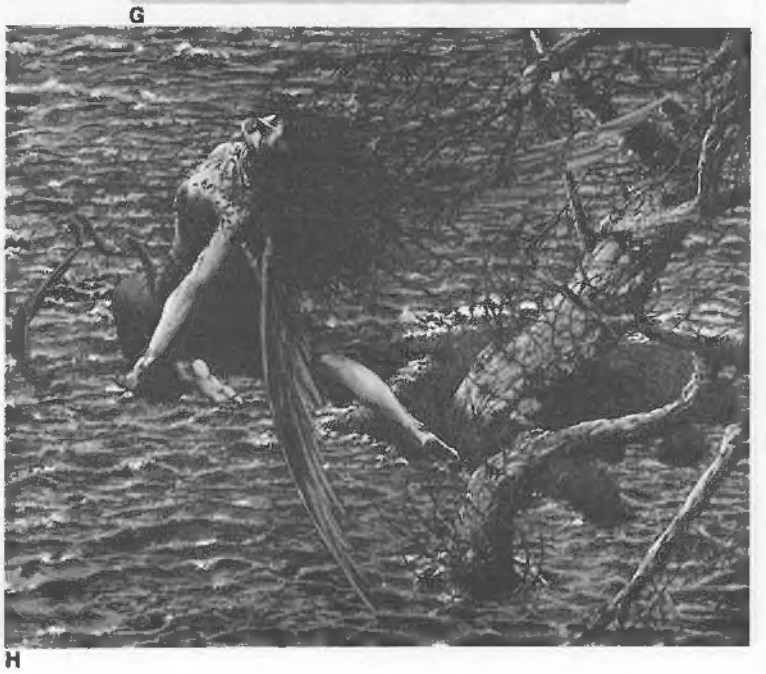

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